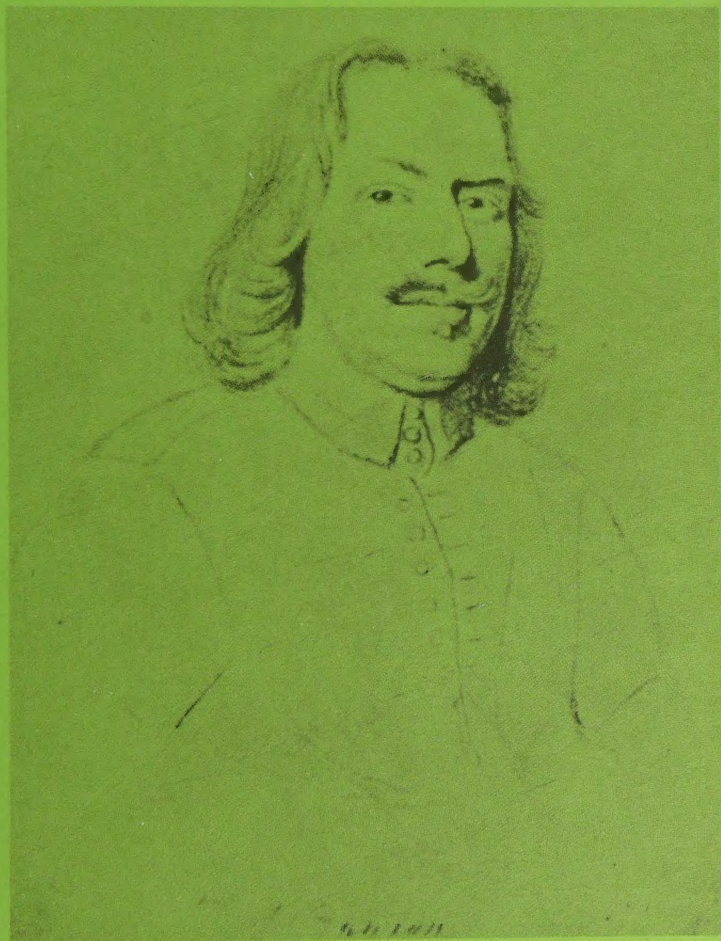
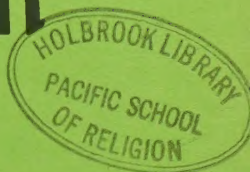


The Hymn

July 1977



JOHN BUNYAN

From a pencil drawing on vellum by Robert White.
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Editor

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Editor's Column

The Hymn is fortunate to be blessed with an abundance of worthy material for each issue. Even though this issue is our largest yet (64 pages), more than half a dozen items have had to be held for the October issue. I believe these circumstances reflect the richness of talent and great vitality found in our membership.

In this issue Terry W. York's opening article on lining-out includes a most interesting transcription of this old form of congregational singing as it is still practiced by a North Carolina congregation. Samuel J. Rogal's article on John Bunyan is a worthy supplement to the late Louis F. Benson's *The Hymns of John Bunyan*, the first paper of the Hymn Society. Note also the letters of reaction to Omer Westendorf's article, "The State of Catholic Hymnody," published in the April issue.

What is the current work of The Hymn Society of America? Items supplying part of the answer to this question are the reports of the DAH Project, the Convocation (with photographs), the committee meetings and the introduction to this Research Committee. Additional information on current Hymn Society activities will be included in the September issue of *The Stanza*, our new newsletter.

Two of the *Hymns for America* are set to music in this issue. Those who do not already have the full texts to these hymns may order the pamphlet *Hymns for America* from our National Headquarters at Springfield.

How does one hymn writer view the hymn-writing of one of his contemporaries? See hymn-writer Ed Seabough's review of Fred Kaan's hymns in the collection *Break Not the Circle*. The scope of the publications reviewed in this issue is quite international: British (*British Hymn Writers . . .*), Canadian (*The Hymnal*) and Brazilian (*Salmos e Hinos . . .*).

Do you have friends for whom this issue would have special interest? Why not order extra copies for them from the National Headquarters? Even better than this, why not present them a gift membership in The Hymn Society of America?

Harry Eskew

President's Message

A Successful Convocation

"Hymnody in the Context of Worship" was the theme of the Hymn Society's Convocation held at Fourth Presbyterian Church in Chicago May 15-17. Dr. Morgan Simmons and his Convocation Committee deserve special thanks for planning the excellent program, for conducting the sessions with smoothness and efficiency, and for arranging a rare hymnbook exhibit and a music display.

Over one thousand people attended the various public services and concerts. Members of the Society came from all parts of the United States and showed great appreciation for the stimulating and provocative lectures and discussions. Participation in congregational singing reached a high degree of enthusiasm at the Hymn Festival held in Holy Name Cathedral under the leadership of Wheaton College Concert Choir, Rex D. Hicks, Director. A feature of this Festival was the first performance of three hymns and an anthem composed by John La Montaine. These works were commissioned by the Convocation Committee for this occasion.

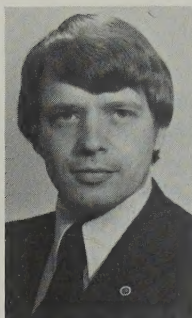
Symbolic of the Society's new goal of including members of the Jewish faith in its membership was a sermon by Rabbi Edgar E. Siskin of North Shore Congregation Israel, Glencoe, Ill. The joint use of the Aaronic Benediction by Rabbi Siskin and the Reverend Richard J. Wojcik, professor, St. Mary of the Lake Seminary was a meaningful conclusion to the service. Each phrase of the benediction was spoken first in Hebrew and followed by the English translation.

Highlights of the Convocation were addresses by Dr. Don E. Saliers, Dr. John Boyle, Gracia Grindal, Avon Gillespie and the closing sermon by Dr. Martin Marty. A lively panel discussion by Sister Theophane Hytrek, Dr. Harold Best, Dr. Thomas Willis with Dr. William Reynolds, moderator, gave stimulating insights to the Music of Worship and Hymnody.

Musical highlights were performances of *Cantata 80*, J. S. Bach and the *Te Deum*, Kodaly by the Festival Choir of Fourth Presbyterian Church, Morgan Simmons, conductor; A Program of Organ Music by Leo Sowerby played by Dr. Wilbur Held; Service leadership by The Children's Choir of Grace Lutheran Church, River Forest, Paul Bouman, Director, the Alice Miller Chapel Choir of Northwestern University, and inspiring hymn and service playing by Margaret Kemper, Grigg Fountain and other instrumentalists and organists.

(Continued on page 127)

Lining-Out in Congregational Singing



Terry W. York

Terry W. York is minister of music and youth, Southside Baptist Church, Tempe, Arizona. This article is based on his M.C.M. thesis, "The Practice of Lining-Out in Congregational Singing" (New Orleans Baptist Theological Seminary, 1975).

A rich heritage has brought congregational singing to its present state. An important part of that heritage is the practice of lining-out. Lining-out is the process of having each line of a hymn or metrical Psalm read aloud or sung by a deacon or some other official, before that line is sung by the congregation. This method of singing came into being in late sixteenth-century England due to a lack of books or the ability to read.

England and Scotland

In 1559 Queen Elizabeth directed her clergy to use singing in all parts of the common prayer of the church, "having respect that the sentence of the hymn may be understood and perceived."¹ The Sternhold and Hopkins version of the Psalms was completed in 1562. This collection, later called the "Old Version," was widely used and helped spread the practice of singing psalms in England. Despite the popularity of the "Sternhold and Hopkins" many people could not read.

In 1644 the Westminster Assembly adopted an ordinance that stated, "for the present, where many in the congregation cannot read, it is convenient that the minister, or some other fit person appointed by him and the other ruling officers, do read the psalms, line by line, before the singing thereof."² This ordinance aided the development of lining-out in the British Isles. However, the Scottish church accepted the custom of lining-out rather reluctantly, probably because of national pride. It is interesting that when attempts were made to abolish lining-out a hundred years later, they met great resentment from the people of Scotland. Curwen indicated that in some parishes the custom was not abandoned until well into the nineteenth century.³ Curwen's statement is substantiated by Moreg Macleod: "In Edinburgh, even in the middle of last century a precentor who had been advised to abandon the usual custom was shouted at, 'Read the line sir, and not disgrace the worship'."⁴ This change of attitude

on the part of the people indicated that lining-out had developed into a hallowed tradition in this period of some two hundred years.

Yet during these two hundred years a growing number of ministers expressed dissatisfaction with lining-out. The practice was condemned for such things as spoiling the sense of the words and unnecessarily extending the length of the service. The debate continued for many years in both England and Scotland with factions against the practice generally, if slowly, being the most persuasive. In his *Whole Book of Psalms* (1677) John Playford wrote:

I shall be willing to grant this way of reading to be useful in some small villages by the Sea, or in the Borders of Scotland, where it may chance not two in those Congregations are book-learn'd; but not here in London, where in all Parishes, great and small you have not three in a hundred but can read.⁵

A notable commentator on the subject of lining-out was Isaac Watts. He seemed to express discontent with the practice in the preface to *Hymns and Spiritual Songs* (1707), where he wrote: "I have seldom permitted a Stop in the middle of a line, and seldom left the end of a Line without one, to comport a little with the unhappy Mixture of Reading and Singing, which cannot be reformed."⁶ Despite his discontent with lining-out, Watts acknowledged its existence in the preface to *Psalms of David Imitated* (1719) and gave some suggestions for improving "this unhappy manner of singing":

Though the author has done what he could to make the sense complete in every line or two; yet many inconveniences will always attend this unhappy manner of singing. But where it can not be altered, these two things may give some relief. First, let as many as can do it, bring psalm books with them, and look on the words while they sing, as far as to make the sense complete. Secondly, let the clerk read the whole psalm over aloud, before he begins to parcel out the lines; that the people may have some notion on what they sing, and not be forced to drag on heavily through eight tedious syllables, without any meaning, until the next line comes to give the sense of them.⁷

American Colonies

Not only was lining-out practiced in the British Isles; it was carried over to the colonies where its use became rather widespread. Eileen Southern reports that, "In the colony of New York it was the Dutch Reformed Church that ordered, in a church law of 1645, the precentor or 'voorganger' to 'tune the psalm' for congregational singing."⁸ Lining-out was not limited to the colony of New York. At Boston in 1647 the Rev. John Cotton wrote a treatise entitled *Sing-*

ing of Psalms a Gospel Ordinance. In this treatise he said generally if the members of the congregation could read or if they had memorized the Psalms, there would be no need to line them out. Otherwise Cotton suggested it would be necessary to line-out the psalm one or two lines at a time.

The practice of lining-out did not begin at the same time throughout the colonies. Gilbert Chase reports that the "Plymouth colonists took up the practice of lining-out at about the same time that they abandoned the *Ainsworth Psalter*, around the year 1692."⁹ In 1699 the practice of lining-out was abolished at the Brattle Square Church in Boston. Thus a church in the city of Boston was about to abandon a practice that the "relatively backward and undeveloped"¹⁰ colony at Plymouth was adopting. This situation was a hint of things to come in the thinking of the people concerning lining-out. The practice was to become associated with rural crudeness, a factor that would cause lining-out to slowly decline. As people began to move into the frontier sections of the country, the practice of lining-out moved with them. At the same time, Harvard-trained ministers who were generally opposed to lining-out were becoming pastors in the more urbanized areas of New England.

As the original need for lining-out vanished a struggle emerged. In the early eighteenth century the New England Singing Controversy arose. The writing of pamphlets was the main weapon in this battle. The "warring" parties were those who favored the "New Way" of singing (by note) and those who favored the "Old Way" of singing (lining-out). This controversy lasted for about the first half of the eighteenth century and served as the transition to singing by note.

American Usage to About 1900

The practice of lining-out survived the new England Singing Controversy and is easily documented after the turn of the nineteenth century. In Pennsylvania lining-out lasted well into the nineteenth century. Don Yoder writes that "more conservative German Congregations of the Lutheran and Reformed Churches in Pennsylvania, and some of the sectarian Dutch groups, such as Dunkards, . . . were evidently lining-out their hymns as late as 1859."¹¹ Even though lining-out remained strong in Pennsylvania far into the nineteenth century, it did meet with criticism along the way. The practice was accused by some of producing more noise than music. Others cited the breaking up of the verses within each stanza as obscuring the meaning. These complaints are similar to those cited a century earlier.

An important factor in lining-out was the leader's musical ability. In his book *Church Music in America* (Boston, 1853) Nathaniel Gould documented the use of lining-out and commented on the importance of a deacon having some musical ability.

The first innovation was the reading of two lines in succession, instead of one. The reading was usually done in a monotonous, sing-song manner; still, with the singers there was a choice in the readers. One would continue to read on the key or pitch of the tune was a great convenience, as it required some skill for singers to retain their pitch through the interlude of reading . . . ; therefore, one who could sustain the pitch was a very desirable acquisition, and this often had much influence in the choice of deacons.¹²

In the South slaves were forbidden to assemble without the presence of whites, but there are recorded instances of the slaves meeting for secret worship services at sunrise on Sunday mornings. These worship services usually included some lining-out of psalms and/or hymns. A white listener made this comment: "One hears the leader 'deaconing' a hymnbook hymn, which is sung two lines at a time, and whose wailing cadences, borne on the night air, are indescribably melancholy."¹³ The slaves sang the old hymns in much the same manner as the American colonists did a century earlier.

Harriet Beecher Stowe in 1867 mentioned the blacks' imitating the white people's practice of lining-out:

Even the spirituals are going out of use on the plantations, superseded by the new style of religious music, closely imitated from the white people, which is solemn, dull and nasal, consisting in repeating two lines of a hymn and then singing it, and then two more, "ad infinitum." . . . This style of preceeding they evidently considered the more dignified style of the two, as being a closer imitation of white, genteel worship — having in it about as little soul as most stereotyped religious forms of well instructed congregations.¹⁴

Twentieth Century Usage

Lining-out is still practiced in some denominations of both the black and white Christian communities. Usage in white churches is confined primarily, if not exclusively, to Primitive Baptist churches in the Southeast. Lining-out in black churches may be found in several denominations and in many sections of the United States.

After research in Florida and Georgia during the years 1971-1973, Robert Williams gave the following description of lining-out in black church services:

The hymn is usually lined out by the Deacon, Class Leader or other selected person leading the song service. The minister usually lines out the hymns during the regular preaching part of the service. The hymn may be lined in one of several ways. The entire hymn may be lined

and sung; or the entire first stanza may be read, raised and sung, or only the first two lines of the stanza may be read, raised and sung. The latter procedure is commonly called sing as we line.”¹⁵

Williams suggests that “sing as we line” is the best procedure for teaching purposes and for people learning to sing hymns in the oral tradition. The term “raising” refers to the establishing of the tune, pitch, and tempo of the hymn. (Two excellent examples of lining-out in black churches are recorded on the album “Negro Religious Music” from *Singing Preachers and Their Congregations* (America’s Music Series, B.C. 19, vol. 3, side 2, bands 4 and 5.)

It has already been mentioned that lining-out in the white Christian community is confined to the Southeast United States. One of the states where the practice survives is Georgia. One Primitive Baptist faction in southern Georgia, called the “Crawfordites,” lines all of their hymns in the service and even at funerals. The “Vickersites” faction always lines the introductory hymn. Primitive Baptist Elder (Pastor) Bob Dickerson of Valdosta, Georgia, says that he often lines the hymn when called upon to introduce the preaching service because he believes lining-out brings out the meaning of the words. In a letter to this writer Elder Dickerson said that the practice is to give out two lines at a time. After the preacher reads the first two lines, the congregation will sing those lines. This procedure is followed throughout the singing of the hymn.

The following transcription is an example of lining-out in a Primitive Baptist church at Sparta, North Carolina. The precentor is Elder Walter Evans. This is recorded on *Old Hymns Lined and Led* (Sovereign Grace Recordings No. 6444), Side 1, Band 1.

In this example the congregation joins Elder Evans at various points during the first measure. The congregation and Elder Evans sing the first stanza together without breaking between verses for the lining-out of the precentor. Evans begins the actual lining-out, followed by the congregation in the following measure. The tempo of measure ten is much slower than at measure nine. Although only stanzas one and two are transcribed here, the lining-out pattern of stanza two is followed in stanzas three, four, and five of this hymn. The larger, bold notes in this transcription indicate that the basic tune is rather simple. However, the embellishments indicated by the smaller notes, lines, and dotted lines make the melody appear to be much more complicated.

Transcribing the rhythm of the third beat of the precentor’s line each time it occurred (measures nine, twelve, and fifteen) presented some difficulty. It appears that very slight variations occur at these points, depending upon the words in the line. There seems to be some harmony in measure five on the third beat caused by some

Isaac Watts,
1674-1748

When I Survey

Lined by
Elder Walter Evans

♩ = about 42 Precentor and Congregation

11a 2b

When I sur—vey the—won—drous cross, on

3c 4d 5e

which the Prince of Glo—ry died, my rich—est gain I

6f 7c' 8b'

count but loss, And pour con—tempt on all my pride, Forbid it,

9g 10c' 11b'

Lord, that I should boast, For—bid it, Lord, that— I should boast. Save in the

♩ = about 85 Tempo I Precentor and Congregation

Tempo II Precentor [12] g Grace of Christ my God. - Save in the Grace of Christ my God. All the vain

Tempo I Precentor and Congregation [13] c' [14] d'

Tempo II Precentor [15] g things that charm me most; All - the - vain - things that charm me most, I sac - ri -

Tempo I Precentor and Congregation [16] e' [17] f'

Tempo II Precentor [18] g fice them to His blood; I sac - ri - fice them - to His blood.

Tempo I Precentor and Congregation [19] c' [20] b'

singers staying on the "E natural" instead of coming down to the "B natural." It is interesting that the first stanza, sung by the precentor and congregation without lining, serves as a type of introduction for the remaining stanzas which are lined-out. The melody used by the precentor is not the same as that sung by the congregation. This indicates that the precentor's function is to give the words and not the melody to be sung. No doubt the melody was already familiar to the congregation. A close examination of this example reveals a well structured form. The letters in the following diagram correspond to the letters above the measures in the transcription.

	Stanza One				Stanza Two			
Group	ab	cd	ef	c'b'	c'b'	c'b'	e'f'	c'b'
					g	g	g	g

One who listens to examples of lining-out will find one main difference between the practice in white churches and black churches. The difference lies in the greater and more elaborate use of embellishments in black examples than in those of whites.

Although lining-out has largely disappeared, it is clear that this practice was widespread for a considerable time in the history of congregational singing in Great Britain and the United States. Lining-out has outlived the original need which brought it into existence; however, its survival in some hymn-singing traditions is evidence that for these singers lining-out remains a meaningful practice.

FOOTNOTES

¹J. Spencer Curwen, *Studies in Worship Music* (London: J. Curwen and Sons, 1880; rev. ed., London: J. Curwen and Sons, 1888), p. 2.

²*Ibid.*, p. 138.

³*Ibid.*, p. 65.

⁴Duncan C. MacTavish, *The Gaelic Psalms, 1694 (Introduction)*, (Lochgelphead, Argyllshire, Scotland: Reprint, 1834), quoted in Morag Macleod and Peter Cooke, series ed., album jacket of *Gaelic Psalms From Lewis* (Tangent Records, London, 1975), p. 2.

⁵John Playford, *Whole Book of Psalms (1677)*, quoted in Henry Wilder Foote, *Three Centuries of American Hymnody* (Hamden, Conn.: Shoe String Press, Inc., 1961), p. 378.

⁶Isaac Watts, *Hymns and Spiritual Songs (1701)*, quoted in Harry Escott, *Isaac Watts: Hymnographer* (London: Independent Press Ltd., 1962), p. 109.

⁷Isaac Watts, *Psalms of David Imitated (1719)*, quoted in Foote, *Three Centuries of American Hymnody*, p. 378.

⁸Eileen Southern, *The Music of Black Americans* (New York: W. W. Norton and Co., Inc., 1971), p. 31.

⁹Gilbert Chase, *American Music* (New York: McGraw-Hill Book Company, 1955; 2d ed., rev., New York: McGraw-Hill, 1966), p. 39.

¹⁰*Ibid.*

¹¹Don Yoder, *Pennsylvania Spirituals* (Lancaster, Pa.: Pennsylvania Folklore Society, 1961), p. 126.

¹²Nathaniel D. Gould, *Church Music in America* (Boston, 1853), p. 47.

¹³Quoted in Southern, *The Music of Black Americans*, p. 159.

¹⁴Harriet Beecher Stowe, article in *Watchman and Reflector* (April, 1867), quoted in William Francis Allen et. al., *Slave Songs of the United States* (New York: A. Simpson and Company, 1867; reprint ed., New York: Oak Publications, 1965), p. 13.

¹⁵Robert Williams, "Preservation of the Oral Tradition of Singing Hymns in Negro Religious Music" (Ph.D. dissertation, Florida State University, 1973), p. 32.

John Bunyan and English Congregational Song

Samuel J. Rogal



Samuel J. Rogal

Samuel J. Rogal is Associate Professor of English, State University of New York, College at Oswego. He has written several books and numerous articles, including four in The Hymn. Although his hymnological interests are broad, he has a special interest in the hymns of Watts and John and Charles Wesley. He wrote the introduction to the reprint of Watts' Reliquiae Juveniles. Miscellaneous Thoughts in Prose and Verse (Gainesville, FL: Scholars' Facsimiles and Reprints, 1968).

At the risk of setting forth a thesis that may appear to contradict the title of this essay, it must be noted, in all honesty, that John Bunyan's direct contributions to English hymnody are, at best, minimal. Nevertheless, the former soldier turned tinker and part-time itinerant Baptist preacher demonstrated, on more than one occasion, a sensitivity to the merits of congregational singing that deserves more discussion than has heretofore been developed. Two prose tracts — *A Treatise of the Fear of God* (1679) and *Solomon's Temple Spiritualized* (1688) — record Bunyan's belief that the hymn should indeed function as a necessary element of public worship; thus, willingly or not, he became a participant in the debate over hymn singing that, from 1640 until well into the eighteenth century, existed as a chief source for division between Calvinistic (or Particular) Baptists and their so-termed General brethren. Also, one cannot fail to take note of three poetic pieces from *The Pilgrim's Progress* (1678-1679) that, although never intended as songs for the service of the church, were extracted by hymnal editors of the preceding and present centuries, altered, and inserted into the hymnals of at least a dozen Protestant denominations. One of those hymns, known by its opening line of "He who would valiant be," has been a standard piece for the past seventy years.

To understand Bunyan's role in the controversy over congregational song, it becomes necessary to survey the issue from some distance. Thus, throughout the seventeenth century, the General Baptists, favoring the Arminian view of the Christian atonement and

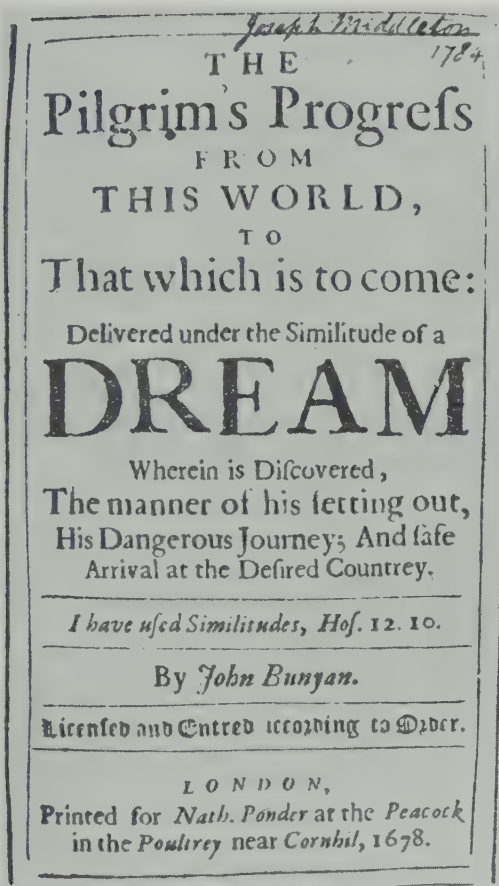
human free-agency, tended to disapprove of psalmody in an ordinary mixed congregation. Thomas Grantham, the principal spokesman for the General Baptists, declared, in his *Christianismus Primitivus* (London, 1678), that the New Testament contains no recognition of promiscuous singing; instead, psalms and hymns could be uttered only by those whom God had infused with His spirit for the edification of a *listening Church*. And so, if everyone were to sing, none would remain to be edified. Further, so-called *pleasant* hymn tunes would, inevitably, require music and instruments, while the singing of words composed by men would encourage, eventually, earthly beings to pen prayers for public and private worship.¹ The Particular Baptists, on the other hand, regarded congregational singing as worthy of inclusion in the worship service. In defense of their cause, as well as in support of psalmody and hymnody in general, Benjamin Keach (1640-1704) — since 1668 pastor of a congregation of Particular Baptists at Southwark, and later at Horsley Down — published a tract of 192 pages entitled *The Breach Repair'd in God's Worship, or Singing of Psalms, Hymns, and Spiritual Songs, Prov'd to be an Holy Ordinance of Jesus Christ* (London, 1691). Keach explained that, as early as 1673, his congregation consented to sing at the close of the Lord's Supper, and that, after six years of such practice, agreed also to sing on public thanksgiving days.² Interestingly enough, the songs introduced on those occasions were not metrical versions of the Psalms, but hymns that Keach himself wrote; he eventually published the collection, first as *Spiritual Melody* (1691) and then in *Spiritual Songs* (1696).

Bunyan's entrance into the debate concerning the propriety of hymn singing dates from about 1653, at which time he joined the Particular Baptist congregation at Bedford, founded in 1650 by John Gifford (d. 1656). In addition to advocating metrical psalmody, Gifford favored such seemingly radical reforms as allowing individuals freedom of judgment as to water baptism and determining to open his church to all who demonstrated that they had accepted Christ and were, in turn, received by him.³ Bunyan appears to have been totally committed to the man who trained him for the Christian ministry; in *Grace Abounding to the Chief of Sinners* (1666), the writer states that he "sat under the ministry of holy Mr. Gifford, whose doctrine, by God's grace, was much for my stability. This man made it much his business to deliver the people of God from all those false and unsound rests that, by nature, we are prone to take and make to our souls."⁴ Although there exists no direct evidence that Mr. Gifford actually imparted to his pupil the benefits of singing in public worship, one may assume that the latter's knowledge of and sympathy for such a practice originated from his minister's teachings and influences.

Thus, it comes as no surprise to observe Bunyan, in at least three

of his works, directing his readers' attention toward the matter of congregational singing. In 1679, he published *A Treatise of the Fear of God*, a major section of which bears the title "Of the Privileges of Them That Thus Do Fear the Lord." The thirteenth privilege introduces the issue, "Dost thou fear God? why, the Holy Ghost hath on purpose indited for thee a whole psalm to sing concerning thyself. So that thou mayest even as thou art in thy calling, bed, journey, or whenever, sing out thine own comfort and the comfort of thy fellows." The writer then sets down the biblical version of Psalm 128 ("Blessed is every one that feareth the Lord, that walketh in his ways"), following it with the metrical version from the 1635 edition of Sternhold and Hopkins ("Old Version") — "Blessed art thou that fearest God,/And walkest in his way:"⁵ The purpose behind citing both the biblical passage and the psalm paraphrase was, of course, to demonstrate the advantage of singing (or at least of chanting) the latter during occasions in public worship. Nine years later, in *Solomon's Temple Spiritualized* (1688), John Bunyan extended his argument on behalf of church song. Drawing upon evidence in New and Old Testaments, he attempted to convince his readers of the propriety of singing hymns and songs in God's house. For example, according to Psalms 33, 40, 96, and 144, as well as Revelation 14:3, God has directed us "to sing now new songs, with new hearts, for new mercies. New songs . . . are grounded on new matter, new occasions, new mercies, new deliverances, new discoveries of God to the soul, or for new frames of heart; and are such as are most taking, most pleasing, and most refreshing to the soul." Therefore, he concludes, in this section entitled "Of the singers belonging to the Temple," that "To sing to God, is the highest worship we are capable of performing in heaven; and it is much if sinners on earth, without grace, should be capable of performing it according to His institution, acceptably. I pray God it be done by all those that now-a-days get into churches, in spirit and with understanding."⁶ Such commentary clearly places the writer on the side of the Particular Baptists; in fact — at least in terms of actual publication — the sentiments contained in *Solomon's Temple* precede by three years those of Benjamin Keach.

However, Bunyan's most notable contributions to the entire subject of congregational song, although obviously indirect contributions and not reaching fruition until well after his death, are to be found in the second part (pub. 1684) of his major literary effort, *The Pilgrim's Progress*. What occurred simply represents a practice common to English hymnody: namely, the adaptation of poetical works or fragments therefrom — pieces not written specifically for inclusion in church service — for use as congregational hymns. In Bunyan's case, three poems from *Pilgrim's Progress*, Part II, have found their way, in one form or another, into British and American hymnals;



Title page of *Pilgrim's Progress*, First Edition

yet, not all of those have achieved the same level of acceptance. For example, consider Christiana's song —

*Blessed be the day that I began
A pilgrim for to be;
And blessed also be that man
That thereto moved me.
'Tis true, 'twas long ere I began
To seek to live for ever:
But now I run fast as I can;
'Tis better late than never.
Our tender tears to joy, our fears to faith
Are turned, as we see:
Thus our beginning (as one saith,)
Shows what our end will be.*

The only instance of the above verses as a hymn appears in an Anglican collection, *Songs of Praise*, ed. Percy Dearmer, Ralph Vaughan Williams, and Martin Shaw (London, 1926, 1958); altered radically from the original, no. 456 begins, "Blest be the day when moved I was." Perhaps the principal fault for the altered version not being able to secure a foothold among twentieth-century Anglicans lies directly with the attitude of the Church toward this hymnal, rather than having anything to do with the poet; in fact, one canon of Westminster castigated the book as failing to enshrine the religion of the New Testament, while an Anglican bishop attacked its weak views on sin and redemption.⁸

A second adaptation of Bunyan's poetry, however, has fared somewhat better. In *Pilgrim's Progress*, the lines referred to comprise the young shepherd's song, overheard by Great-Heart, Christiana, and the other pilgrims in the Valley of Humiliation:

*He that is down needs fear no fall;
 He that is low, no pride;
 He that is humble ever shall
 Have God to be his guide.
 I am content with what I have,
 Little be it, or much:
 And, Lord, contentment still I crave,
 Because thou savest such.
 Fulness to such a burden is
 That go on pilgrimage;
 Here little, and hereafter bliss,
 Is best from age to age.*

Following the lad's song, Great-Heart maintains "that this boy lives a merrier life, and wears more of that herb called heart's-ease in his bosom, than he that is clad in silk and velvet . . ."⁹ Actually, the lines point directly to two sources from the New Testament: (1) "I know both how to be abased, and I know how to abound: every where and in all things I am instructed both to be full and to be hungry, both to abound and to suffer need" (Philippians 4:12). (2) "Let your conversation be without covetousness; and be content with such things as ye have: for he hath said, I will never leave thee, nor forsake thee" (Hebrews 3:5). As a congregational hymn, "He that is down needs fear no fall" may be found, without serious alteration, in at least three modern collections: no. 513 in the above-mentioned *Songs of Praise*; no. 557 in a Church of Scotland (Presbyterian) book bearing the descriptive title *The Church Hymnary. Authorized for Use in Public Worship by the Church of Scotland, the United Free Church of Scotland, and the Presbyterian Churches of Ireland, England, Wales, Australia, New Zealand, and Southern Africa*, rev.

By far the most widely accepted adaptation of Bunyan's verse into English hymnody is a piece generally identified as "He who would valiant be." In *Pilgrim's Progress*, Valiant sings the following lines prior to arriving at the Enchanted Ground:

Edwin Paxton Hood (1820-1835), an Independent minister who held public pulpits in Gloucester and at Brighton, Manchester, and London, included a relatively unaltered version of the above in the third Edition of his *Our Hymn Book* (Brighton, 1873), no. 398, entitled “A Pilgrim’s Song”; that was the last hymnal in which the piece appeared in fairly pure form. With the publication of the orthodox but extremely literary Anglican collection, *English Hymnal, with Tunes* (Oxford: The University Press, 1906), Valiant’s song takes on, as no. 402, a new beginning — “He who would valiant be” — and a decided change in language and emphasis.

Responsibility for altering the piece rests with one of the six editors of the *English Hymnal*, Percy Dearmer (1867-1936), Vicar of St. Mary the Virgin, Primrose Hill, London. The extent to which he

exercised freedom with John Bunyan's poem may be observed, initially, from the opening lines, which read —

*He who would valiant be
'Gainst all disaster,
Let him in constancy
Follow the Master.*

Lines 5-8 from Bunyan's original comprise the remainder of the stanza. For the second stanza, Dearmer retained the first half (lines 9-12) as written; notice, however, the changes in the second part (lines 13-16):

*No foes shall stay his might,
Though he with giants fight;
He will make good his right
To be a pilgrim.*

In verse three, Rev. Dearmer continued his purge of Bunyan's animal-beast-monster imagery, while at the same time changing the point of view. Thus —

*Since, Lord, Thou does defend
Us with Thy Spirit,
We know we at the end
Shall life inherit.
Then fancies flee away!
I'll fear not what men say,
I'll labour night and day
To be a pilgrim.*

Essentially, the piece becomes, principally through the alteration of the final verse, a hymn of personal expression, replacing the references to Christians in general, as suggested by Valiant's lyric utterance to Great-Heart. Overall, wide acceptance of the *English Hymnal* version of "Who would true valour see" is accentuated by the number of hymnals, representing a variety of Protestant denominations in which it appears.

One question rising from Bunyan's views on congregational song, as well as his indirect contributions to that form, concerns the meaning of those views in relation to the writer's religious attitudes. In other words, why, exactly, would John Bunyan, if only in two or three limited instances within the large body of his prose works, openly declare himself on the side of those who advocated singing as part of the worship service? Unfortunately, he never saw fit to publish a sustained argument on the subject; thus, a possible answer to the question must be developed through indirect means. Writing in 1927, the eminent American (and Presbyterian) hymnologist, Louis Fitzgerald Benson, underscored the close connection between a *prayer*

and what he termed the *hymn of prayer*, declaring that the latter can, indeed, exist "in the form of prayer, with its petitions versified." Further, Benson maintained that hymns should be "sung in an attitude of devotion and have the felicity of direct address to God. The rhythm of the verse that makes common utterance practicable, the glow of poetic feeling that reaches the heart, the medium of the music that helps to express the inexpressible, — all these features of the hymn of prayer enhance the opportunity it offers of real communion with God."¹² Now, observe Bunyan's idea as to what constitutes prayer, as set forth in his tract of 1663, *A Discourse Touching Prayer*: "Prayer is a sincere, sensible, affectionate pouring of the heart or soul to God, through Christ, in the strength and assistance of the Holy Spirit, for such things as God hath promised, or according to the Word, for the good of the church, with submission, in faith, to the will of God."¹³ Both of these statements, although separated by more than two and one-half centuries, are not really far apart in terms of the overall objectives of hymnody, perhaps suggesting that the author of *Pilgrim's Progress* believed his inclination toward congregational song to be consistent with his fundamental Christian views. Thus, as one intent upon saving his soul, as well as the souls of his readers, Bunyan grasped the concept of psalmody and hymnody as a proper form of expression—proper in the eyes of God and the Church. And, perhaps even more important, he saw congregational song as needed balm for alleviating the pain incurred during man's arduous struggle to achieve salvation. In the end, "the pilgrims got up and walked to and fro; but how were their ears now filled with heavenly noises, and their eyes delighted with celestial visions!"¹⁴

FOOTNOTES

¹John Julian (ed.), *A Dictionary of Hymnology*, 2nd ed., rev. (1907; reprint, New York: Dover Publications, Inc., 1957), I, 110-111; Louis F. Benson, *The English Hymn. Its Development and Use in Worship* (1915; reprint, Richmond: John Knox Press, 1962), pp. 92-93.

²Thomas Crosby, *The History of English Baptists, from the Reformation to the Beginning of the Reign of George I* (London, 1738-1740), IV, 299.

³George Offor (ed.), *The Works of John Bunyan* (1856; reprint, New York: AMS Press, Inc., 1973), I, xxvii.

⁴*Works*, I, 20.

⁵*Works*, I, 472-473.

⁶*Works*, III, 496.

⁷John Bunyan, *The Pilgrim's Progress*, ed. Louis L. Martz (New York: Holt, Rinehart and Winston, 1949), pp. 201-202.

⁸For a discussion of the sentiment in opposition to *Songs of Praise*, see Cecil Northcott, *Hymns in Christian Worship* (Richmond: John Knox Press, 1964), pp. 5-7.

⁹*Pilgrim's Progress*, pp. 249-250.

¹⁰"He that is down needs fear no fall" is also found in the first edition (1898) of *The Church Hymnary*.

¹¹*Pilgrim's Progress*, pp. 311-312.

¹²Louis F. Benson, *The Hymnody of the Christian Church* (1927; reprint, Richmond: John Knox Press, 1956), pp. 162, 163-164.

¹³*Works*, I, 623.

¹⁴*Pilgrim's Progress*, p. 321.

The Dictionary of American Hymnology Project: A Progress Report

Leonard Ellinwood

Dr. Ellinwood, distinguished musicologist and hymnologist, is retired from the staff of The Library of Congress. He has worked on this monumental project for more than two decades. Inquiries concerning the DAH may be addressed to: Dr. Leonard Ellinwood, 3724 Van Ness, N.W., Washington, DC 20016.



Mrs. Elizabeth Lockwood and Dr. Leonard Ellinwood at the DAH files.

Work on this major project of The Hymn Society of America has been going on in several parts of the country for over 20 years. It badly needs major financing to push on to publication. So far the Society has been able to budget about \$1,000 each year which has helped with basic indexing, but much more is needed for a crash program to achieve completion.

Enormous files now contain raw materials and some finished essays on the hymnody of each North American Church body or movement. There is biographical material on thousands of hymnwriters.

On over 750,000 IBM cards, there are the first-lines, refrains, titles, authors and translators of the hymns from over 3,700 hymnals. We estimate that there are another 1,000 hymnals waiting to be done. The plan from the start of the project has been to cover every hymnal ever published in the United States, Canada and Latin America. It includes hymns published in all languages save those in Indian languages and in non-Roman alphabets.

We are now at the stage where funds are needed to feed these IBM cards into the computers in order to publish by print-out and to have subsidiary listings by author, denominations, etc. A volunteer worker is currently planning the needed computer technology. Even in their present stage, the files have done noble service to hymnic research. Knowing a first line, they can identify and locate hymns — as for the 100th anniversary of Lincoln's death or the likely edition of Watts that was used for rifle wadding at the Battle of Red Bank in the American Revolution. Graduate students (Ellen Jane Porter) are also finding needed material in the files. Writers (William J. Reynolds) are able to verify and augment their data for new handbooks to hymnals.

All this, however, is as nothing compared to the potential use of the DAH some five years hence — if the funds can be obtained for completion. Publication, once the material is ready, will be no problem.

President's Message

(Continued from page 109)

Following the Convocation, the Research, Promotion and Executive Committees held meetings to conduct the business of the Society. Various proposals and projects were discussed and plans were made for their implementation. One of the Hymn Society members wrote these reactions: "Meeting members of the two main committees of the Society convinced me that we are blessed with the leadership of many of the nation's foremost authorities and leaders of hymnology and church music. This remarkable growth in one year promises tremendous expansion and intensification of the work of the Society in the next few years."

Much has been accomplished by the Society in the past fifty years; much has been commenced for the next fifty. Our immediate goal, adopted by our Executive Committee, is to grow to a membership of 5,000 within a year's time. With your help we can do it!

L. David Miller

Hymns in Periodical Literature

James A. Rogers



James A. Rogers

James A. Rogers, minister of music at the First United Methodist Church, Springfield, Illinois, is chairman of the Hymn Society's Promotion Committee. His biographical sketch appeared in our January issue.

Dorothy D. Horn, "Sacred Music of the Singing-Schools," *Church Music*, January, 1976.

Dorothy D. Horn, noted as the author of *Sing to Me of Heaven* (1969), offers here another look at the American folk tradition of the 19th century. The early days of our country found congregational music in a sad state, and soon singing schools sprang up in an attempt to teach people to "sing by note." A most important tool used to reach that goal was the introduction of shape notes. This article, complete with several shape-note illustrations, deals with the music used in the early singing schools.

The same issue of *Church Music* contains "A Folio of Pages from Early American Songbooks," taken from the delightful little book '76 to '76: *A Study of Two Centuries of Sacred Music in America* by Ellen Jane Lorenz, which was reviewed in *The Hymn*, Oct. 1976.

Reformed Liturgy and Music (United Presbyterian Church, USA).

Those churches who use the ecumenical lectionary may find some help in this publication. For example, the Winter 1976 issue contained articles on "The Lectionary: Some Notes on the Lessons" by James G. Kirk, "Choral Music Suggested by the Lectionary" by David McCormick, and "Hymn's Suggested by the Lectionary" by Walter Funk.

Austin C. Lovelace, "Free Harmonizations for the Organ," *Journal of Church Music*, April, 1977.

After a brief statement on the worth of occasional free accompaniments to hymn singing, Dr. Lovelace offers a rather complete listing of resources. Organists who would like to try a free accompaniment but don't know where to turn for help will find this list contains enough to keep them supplied with ideas for years to come!

Ellen Jane Lorenz, "Children and Hymns," *Choristers Guild Letters*, April, 1977.

Children are capable of learning far more and far better hymns than we often realize. There are too many glorious hymns in our

hymnals to waste a child's time on the "Jesus Wants Me for a Sun-beam" type.

Miss Lorenz begins this article with an all too brief glance at hymns for children during the past two hundred years. (That is a most fascinating subject, and one which other authors seem to have neglected.) As the concept of original sin has faded away, so has the great emphasis on death in children's hymns. Children today are capable of using the same hymnals as the adults and singing most of the great hymns of the ages. They need not understand *all* the words, but the general context should be explained.

A number of ways of teaching hymns to children are offered, including using hymns as anthems, games based on hymns, having the choir write its own hymns, etc. A hymn memory contest is detailed. Miss Lorenz says that at the end of a year she can report to the congregation that thanks to this contest, 20 hymns have been memorized by the children, an achievement which enriches not only the lives of the singers, but also the church's congregational singing for years to come. In children's hymn singing, as in our own, hymns should be sung with the spirit, and with the understanding also.

H. Myron Braun, "Love That Hymnal," *Music Ministry*, May, 1977.

Dr. Braun expresses an intuitive feeling that our congregations don't know as many hymns as they once did. As a result, worship leaders are trying to express an increasing variety of meanings and moods with a decreasing set of usable resources. The reason for this lack of familiarity? We have taken hymnody for granted; it does not perpetuate itself. This says something about our seminaries, our pastors, and music leaders, and about the use of music in our church schools. A recovery of hymnody starts with each of the above named sources developing an infectious love of hymns and tunes and a thorough knowledge of the hymnal. They must love that hymnal!

John Christian, "Have a Hymn Writing Contest," *Music Ministry*, May, 1977.

Mr. Christian recounts how his church had a very successful and enthusiastically received hymn contest in commemoration of its centennial year. There were three divisions for the entries: children's division (grades 4-6), youth division (junior and senior high), and an adult division. Participants were to choose a familiar hymn and write words to fit the tune. The Super Bowl division required an original text and tune.

The congregation successfully sang every one of the new hymns and plans to continue to use them throughout the centennial year. There is evidence of a revitalized awareness of the spiritual and poetic worth of our rich, age-old heritage of hymnody, and a willingness to examine and search for what is good in the contemporary. Hymnody is alive and continues to grow — but don't wait for a centennial to encourage hymn writing!

Chicago Convocation an Exciting Event

We came from California, Florida, Texas, Rhode Island and many other states to gather in Mid-America's biggest city in the interest of Hymnody in the Context of Worship. A total of 203 persons registered at the Hymn Society Convocation but many more than these attended the worship services and concerts of the Convocation, which were open to the general public.

It is difficult to think of a more fascinating spot in America's Windy City for such a gathering. From our rooms at the Allerton Hotel we walked to the host church along famed Michigan Avenue past the Water Tower, one of the few buildings to survive Chicago's big fire over a century ago. Just across the street from Fourth Presbyterian Church was the John Hancock Center, one of the two highest skyscrapers in the city. And a few blocks' walk straight in front of the church brings one to the shore of beautiful Lake Michigan. Although it was still a month before the official beginning of summer, temperatures in the 90s caused those attending the Convocation to shed their coats in the interest of comfort.

Fourth Presbyterian Church, the beautiful Gothic edifice where we gathered, reminded us architecturally of a magnificent cathedral. We also met for single sessions in two actual cathedrals nearby: St. James (Episcopal) Cathedral, where Wilbur Held played a fine recital of Leo Sowerby's music on the organ Sowerby occupied from 1927-63; Holy Name (Roman Catholic) Cathedral, where the Wheaton College Concert Choir presented a thrilling program of choral music.

A special feature of the program at Holy Name Cathedral was the singing of three hymns to newly commissioned hymn tunes composed by John La Montaine: "*Fredonia*" ("Holy Spirit, font of light"), "*Christus*" ("But thou, O Christ") and "*Haec Dies*" ("This is the day when light was first created").

The fine Convocation program arranged by Morgan Simmons and his committee was primarily divided between addresses concerning Hymnody in the Context of Worship and actual worship experiences through music. Nationally known theologians who spoke included: Peter J. Gomes ("The Image of Church"), Don E. Saliers ("The Nature of Worship" and "Hymnody as an Expression of Worship") and Martin E. Marty ("Seek Simplicity and Mistrust It"). The opening service was a choral festival by the Fourth Presbyterian Church Choir featuring Bach's cantata on Luther's "*Ein feste Burg.*" An ecumenical worship service was led by Jewish, Protestant and Roman Catholic clergy, including an impressive sermon by Rabbi Edgar E. Siskin. The closing service of the Convocation included a carefully planned progression of American sacred music led by Grigg Fountain and musicians from Northwestern University and

correlated with Martin E. Marty's homily, "Seek Simplicity and Mistrust It," dealing with lessons learned from the development of religion in America. After the homily many of us sang for the first time as a *congregational* song the Shaker hymn, "'Tis the gift to be simple."

The development of American hymnody was vividly portrayed by The Newberry Library in an impressive display of hymnic treasures with which they provided refreshments for Convocation visitors.

Other Convocation presentations included John H. Boyle's "The Psychology of Worship," Gracia Grindal's "The Language of Hymnody and Worship" and Avon Gillespie's "Music and the Black Experience." This last-named event was a lecture-demonstration of the contagious excitement of black religious music that evoked an enthusiastic response from the audience. Much interest was also shown in the panel discussion, "The Music of Worship and Hymnody," led by William J. Reynolds (moderator), Sister Theophane Hytrek, Harold M. Best and Thomas Willis. President L. David Miller and other officers of the Hymn Society brought a "state of the Society" report to an enthusiastic meeting.

The Chicago Convocation was an exciting experience for all who were fortunate enough to attend. Plans are now being made, benefiting from our experiences in Chicago, for an even greater Convocation at Winston-Salem, North Carolina, set for April 9-11, 1978.

Corrections

Please make the following corrections in your copies of *The Hymn*. In the January issue on page 18, change C. Wesley Christmas, Jr. to C. Wesley Christman, Jr. Our apologies to Mr. Christman.

In the April issue please make two entry changes in the "Bibliography of Hymnals in Use in American Churches — I." On page 62 the fourth entry should read: *The Hymn Book*, ed. by a joint Committee from the Anglican Church of Canada and the United Church of Canada. 506 hymns. \$5.75 music edition, \$3.75 sight-saving edition (words only). (an additional supplier of this hymnal is Canec Publishing Co., 47 Coldwater Rd., Don Mills, Ontario M3B 1Y9.) Our thanks to Stanley L. Osborn of Oshawa, Ontario for this information. On page 66 Ethel and Hugh Porter should be listed as *music* editors for the *Pilgrim Hymnal*. This hymnal was edited by a nine-member committee chaired by James W. Lenhart. We thank Mrs. Ethel Porter of New York City for these corrections.

We are indebted to Paul Paige of Phoenix, Arizona for a minor correction in the April issue review of *Twice-Born Hymns*. The denominational name of the Mission Covenant Church (p. 96) was officially changed to The Evangelical Covenant Church of America in 1957.

Convocation Scenes

Stanley Yoder, *Photographer*



President L. David Miller



President-Elect William J. Reynolds



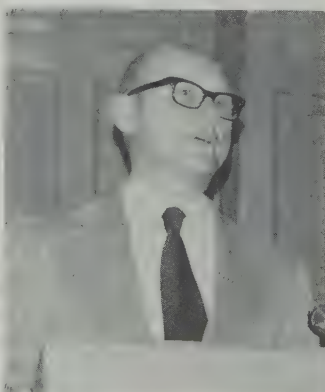
Theologian Peter J. Gomes



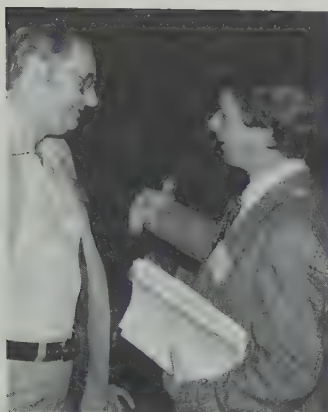
• Wilbur Held at the St. James Cathedral organ



Editor Harry Eskew



Treasurer William G. Lambacher



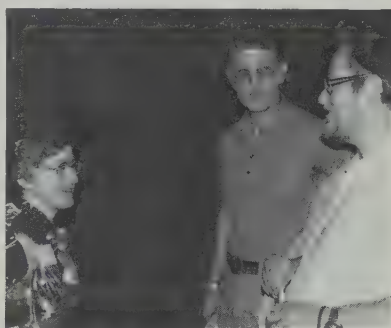
Theologian Don E. Sallars (right)
in conversation



Fourth Presbyterian Choir
with Orchestra



Executive Director W. Thomas Smith
and others handle registrations



Panelists: Sr. Theophane Hytrek, Harold
Best and Thomas Willis



Congregational Singing

Hymn Society Committees Meet

Immediately following the Hymn Society's Chicago Convocation were important committee meetings at the Fourth Presbyterian Church. The Promotion and Research Committees met on May 17 and the Executive Committee met on May 18. The following reports include some of the more significant business transacted by these committees.

Promotion Committee

Those present for the Promotion Committee meeting, in addition to chairman James A. Rogers, were V. Earle Copes, Robert Fort, Charles H. Heaton, Sister Theophane Hytrek, Cecil Lapo, Austin C. Lovelace, Richard Whittington, Frances Winters and a guest from the Executive Committee, Roberta Bitgood Wiersma.

The committee formulated plans to distribute the new Hymn Society membership recruitment flyers to major strategic groups, such as Southern Baptist church musicians, Choristers Guild members and members of the American Association of Theological Libraries.

It was recommended that the Executive Committee name a task force to develop hymn services for festival use, to be publicized for use by AGO chapters in *Music/AGO*, and by Hymn Society groups and Choristers Guild chapters.

Interest was given to Canadian development, emphasizing that the Hymn Society is "American," not just United States. Stanley Osborn, Canadian member of the Society's Research Committee, is to write the Hymn Society column for *Music/AGO* in January 1978 in an attempt to bring about more Canadian participation.

The Promotion Committee also recommended that future hymnic items published by the Hymn Society appear in a standardized format which would make them useful in an expandable form (as in a loose-leaf collection).

Research Committee

In addition to chairman Stanley Yoder, those present for the Research Committee meeting were Harry Eskew, Gracia Grindal, Karl Kroeger, Hugh T. McElrath, Mary Oyer, Ellen Jane Porter, James R. Sydnor, Harold Terry, Omer Westendorf and Carlton Young. Others present were Leonard Ellinwood, Alice Parker, Morgan Simmons, W. Thomas Smith and Louis Voigt.

The Research Committee received a report from Gracia Grindal and Alice Parker, two members of the subcommittee dealing with non-contest hymns submitted for publication. The Research Committee requested that a pamphlet containing suggestions for hymn text and tune writing be prepared for the Hymn Society by Ms.

Grindal and Miss Parker. This pamphlet would also constitute the broad criteria for the subcommittee's evaluations of hymnic material.

The Research Committee also approved the following procedure for securing new texts and tunes: The editor of *The Hymn* would be requested to publish approved texts as encouragement to composers to set them to music to be evaluated by the subcommittee. Approved marriages of hymn texts and tunes would then be published in a yet-to-be-determined format and the Promotion Committee would be requested to oversee wide distribution.

Mary Oyer was requested to oversee the revision of Hymn Society Paper XXV, *A Short Bibliography for the Study of Hymns*. Ellen Jane Porter reported continuing returns from her survey of major personal and institutional hymnodic/hymnological collections. This list of collections is to be published separately from the bibliography. Mrs. Porter was requested to give hymnological input concerning major collections to the director of the Resources in American Music History Project at the University of Illinois.

Chairman Yoder was requested to write a letter of encouragement to the librarian of Princeton Theological Seminary in regard to the possible publication of the Louis F. Benson Collection catalog in book form.

Leonard Ellinwood gave a progress report on the Dictionary of American Hymnology Project. (Note his report elsewhere in this issue. — ed.)

It was also recommended that a subcommittee on hymn festivals be formed to provide festival programs for distribution. Members of this committee will be: V. Earle Copes, L. David Miller, Ellen Jane Porter, W. Thomas Smith and Omer Westendorf.

Because of many agenda items yet to be attended to, the Research Committee voted (and the Executive Committee subsequently approved) to request an additional meeting, set for November 6-8 in Nashville.

Executive Committee

Those present for the Executive Committee meeting were Harry Eskew, Wilbur Held, J. Vincent Higginson, William Lambacher, L. David Miller, William J. Reynolds, James A. Rogers, Morgan F. Simmons, W. Thomas Smith, Roberta Bitgood Wiersma and Stanley Yoder.

President L. David Miller was requested to appoint a committee to study the possibility of books being published by the Hymn Society. The Executive Committee recommended that the Constitution be changed to permit membership by anyone who agrees with the ideals of the Hymn Society and who pays the annual dues. They also recommended that the Constitution be changed to state that

members of the Research and Promotion Committees serve on a two-year rotating basis.

The president will appoint an Editorial and Project Board to serve with the Executive Committee and to work with Leonard Ellinwood on the Dictionary of American Hymnology Project. This board, which is to report to the Executive Committee, is to be retained until the project is completed. The board will travel to Washington, D.C. to gain a first-hand knowledge of this project.

The 1978 Hymn Society Convocation will be in Winston-Salem, North Carolina, April 9-11. Executive director W. Thomas Smith is to organize this festival in cooperation with members in Winston-Salem.

As its final action the Executive Committee adopted a goal of 5,000 members in the Hymn Society by the time of the 1978 Convocation. (The membership as of the May Convocation was slightly over 2,000.)

Introducing the Research Committee

(Committee Chairman Stanley E. Yoder was introduced in our January issue.)



Gracia Grindal

Gracia Grindal, a college teacher and writer, was born May 4, 1943 at Powers Lake, North Dakota. She studied at Augsburg College (B.A.) and the University of Arkansas (M.F.A.). She is a member of the English faculty at Luther College, Decorah, Iowa. She has written a number of poems and articles, including the articles "Lord Bless this Burning Pit Stop" (*Christian Century*, January 15, 1975) and "Language: A Lost Craft Among Hymnwriters" (*The Hymn*, April 1976). She is a member of the Hymn Text Committee of the Inter-Lutheran Council on Worship. Her hymn "Hear Us Lord, for You are King" was written for the Rite of Penance, International Conference for English in the Liturgy (1977). She also serves on The Hymn Society's committee to evaluate new hymns submitted for publication. Address: Luther College, Decorah, IA 52101.



Karl Kroeger

Karl Kroeger, a native of Louisville, Kentucky, was born April 13, 1932. He is an administrator, editor, composer, writer and former college teacher. He studied at the University of Louisville (B.M., B.M.Ed., M.M.), the University of Illinois (M.S.) and Brown University (Ph.D.). From 1962-4 he was Curator of the American Music Collection, New York Public Library and from 1964-7 he was Composer-in-Residence, Eugene, Oregon Public Schools (Ford Foundation Project). He has about 20 published music compositions and has edited about 25 publications of Moravian music, including *A Moravian Music Sampler* (1974). He has contributed articles on Moravian music and American music to the forthcoming 6th edition of *Grove's Dictionary of Music and Musicians*. He is editor of the complete works of William Billings (in preparation). He has written articles and reviews in various periodicals. Address: Moravian Music Foundation, P.O. Drawer Z, Salem Station, Winston-Salem, NC 27108.



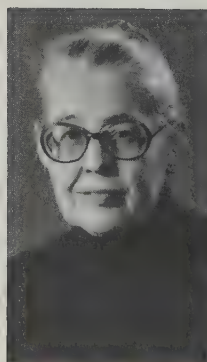
Hugh T. McElrath

Hugh T. McElrath was born November 13, 1921 at Murray, Kentucky. He is a seminary teacher, singer, part-time minister of music and writer. He studied at Murray State University (B.A.), The Southern Baptist Theological Seminary, Louisville, Kentucky (B.S.M. and M.S.M.), The Eastman School of Music of the University of Rochester (Ph.D.), Biblioteca, Conservatoria de Musica "G.B. Martini," Bologna, Italy, and Regent's Park College, Oxford University. Since 1953 he and Mrs. McElrath have served as co-ministers of music at Beechwood Baptist Church, Louisville. Since 1949 he has been on the faculty of the School of Church Music at Southern Seminary, where he has taught hymnology. He served on the Hymnal Committee for the *Baptist Hymnal* (1975). This hymnal contains his hymn, "We praise thee with our minds, O Lord." He has written numerous articles for various Southern Baptist publications. His article, "Music, Worship, and Congregational Involvement," appeared in *The Hymn* (January 1975). He is one of the authors of the *Hymnody Kit*. Address: The Southern Baptist Theological Seminary, 2825 Lexington Road, Louisville, KY 40206.



Stanley L. Osborne

Stanley L. Osborne, our first Canadian committee member, was born near Bowmanville, Ontario, January 6, 1907. He is a minister, musician, hymnal editor and writer. He is a graduate in arts at Victoria University, Toronto, and a graduate in theology from Emmanuel College, Toronto. He also received the Mus.D. from the University of Toronto and the Th.D. from Victoria University. Two honorary degrees have been bestowed on him: the D.Litt.S. (Doctor of Sacred Letters) from Victoria University and the D.D. from Queen's University, Kingston. An ordained minister of the United Church of Canada, he served as pastor of churches in Alberta and Ontario. He was co-music editor of *The Canadian Youth Hymnal* (1936), editor of *Jubilato Deo* (a journal of church music, 1956-9) and secretary of the committee for *The Hymn Book* 1971. He is author of two books, *The Strain of Praise* (1957) and *If Such Holy Song* (1976). Although retired, he is continuing his hymnological research and has a number of private pupils in music theory and composition. Address: 705 Masson Street, Oshawa, Ontario L1G 5A6, Canada.



Mary K. Oyer

Mary K. Oyer was born April 5, 1923 at Newton, Kansas. She is a college teacher and administrator, cellist, hymnal editor and specialist in African music. She studied at Goshen College (B.A.) and the University of Michigan (M. Mus. and A.Mus.D.). She also did research for *The Mennonite Hymnal* in Scotland (1963-4) under the guidance of Erik Routley. She has made extensive studies of African music, including about two years of visits to Africa (especially East Africa and Ghana) since 1969. Since 1945 she has been on the faculty of Goshen (Mennonite) College, where she has been head of the Department of Music for 14 years. She served as Executive Secretary of the committee for *The Mennonite Hymnal* (1969). Address: Goshen College, Goshen, IN 46526.



Ellen Jane Lorenz
Porter

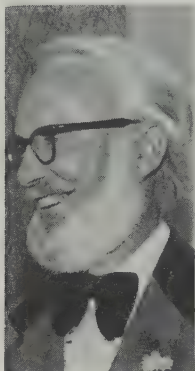
Ellen Jane Lorenz Porter, a native and resident of Dayton, Ohio, was born May 3, 1907. She is a composer, editor, conductor and author. She studied at Wellesley College (B.A.), and Northampton Institute of Music Pedagogy (Certificate). She also studied composition privately with Nadia Boulanger in Paris. She was awarded the honorary Music Doctor degree by Lebanon Valley College, Annville, Pennsylvania. From 1932-68 she was Editor for Lorenz Publishing Company, Dayton, Ohio, being Editor-in-Chief from 1942-64 and Partner from 1940-68. She edited the magazines *The Organ Portfolio* and *The Younger Choirs*. She has composed for a variety of instrumental and vocal media, sacred and secular, including anthems, organ pieces, cantatas, operettas and handbell music. She was Music Editor of the Evangelical United Brethren's Church Hymnal (1957). Her hymnological publications in addition to her numerous articles include, *Two Hundred Hymn Stories (1941) '76 to '76: A Study of Two Centuries of American Sacred Music (1975)* and Hymn Society Paper XXX: *Two Early American Tunes: Fraternal Twins?* (1975). Since her retirement, Mrs. Porter has gone back to school. In 1971 she received the M.S.M. degree from Wittenberg University and in 1976 she started working toward a Ph.D. at Union Graduate School. Since 1971 she has been an Adjunct Instructor in Sacred Music, United Theological Seminary, and since 1974 she has been a clinician at a number of handbell workshops in several states. She has recently been appointed to the Song Book Task Force of the Section on Worship of the Board of Discipleship of the United Methodist Church. Address: 324 Oak Forest, Dayton, OH 45419.



Carl F. Schalk

Carl F. Schalk was born in Chicago, September 26, 1929. He is a college teacher, music director and editor. He studied at Concordia Teachers College, River Forest, Illinois (B.S. in Ed.), Eastman School of Music of the University of Rochester (M.M.) and Concordia Theological Seminary, St. Louis, Missouri (M.A. in Rel.). From 1952-8 he was a teacher and director of music at Zion Lutheran Church, Wausau, Wisconsin. He directed the music for The International Lutheran Hour (1958-65). Since 1965 he has been on the faculty of Concordia Teachers College. He is editor of the journal *Church Music*. He is a member of the Music Editorial Advisory Committee, Concordia Publishing House, of the Inter-Lutheran Commission on Worship's Hymn Music Committee and of the Board of

the National Association of Pastoral Musicians (Roman Catholic). In 1976 he was elected President of The Lutheran Society for Worship, Music and the Arts. Address: Concordia Teachers College, River Forest, IL 60305.



James R. Sydnor

James R. Sydnor, a native of Rome, Georgia, was born March 8, 1911. He served as organist-choirmaster, seminary teacher, hymnal editor and writer. He studied at Rutgers University (B.A.), Westminster Choir College (B.M. and M.M.) and Union Theological Seminary, New York (S.M.D.). He has been organist-choirmaster of Park Avenue Presbyterian Church, New York City; St. Paul's Episcopal Church, Richmond, Virginia and Westminster Presbyterian Church, Richmond. In 1976 he retired as Professor of Church Music at the Presbyterian School of Christian Education and Adjunct Professor at Union Theological Seminary, Richmond. He edited the *Hymnal for Christian Worship* (Presbyterian Church U.S., 1940), was chairman of the Music Committee for *The Hymnbook* (1955) and was on the committee for *The Worshipbook* (1972). In addition to numerous articles on church music and a film strip, "Music in the Pews," he is author of the following books: *The Hymn and Congregational Singing* (1960), *Planning for Church Music* (1961), *The Story of the Church's Song* (editor of American edition of this book by Millar Patrick, 1962) and *The Training of Church Choirs* (1963). He is a former Vice President of the Hymn Society and is currently President of the Presbyterian Association of Musicians. Address: 3009 Seminary Avenue, Richmond, VA 23227.



R. Harold Terry

R. Harold Terry was born at Salisbury, North Carolina, February 3, 1925. He is a minister and editor, the latter including hymnals and other worship resources. He studied at Lenoir Rhyne College, Hickory, North Carolina (A.B.), Lutheran Theological Southern Seminary, Columbia, South Carolina (B.D.) and Union Theological Seminary, New York City (S.T.M.). He was awarded the honorary S.M.D. by Lenoir Rhyne College. He has been pastor of Lutheran churches in North Carolina and New Jersey. Since 1959 he has been Worship and Music Editor, United Lutheran Church in America, Board of Parish Education, and Editor of Resources for Worship

for its successor agency, the Lutheran Church in America, Division for Parish Services. The publications he has edited include *Church School Hymnal for Children* (1964), *Hymns: The Story of Christian Song* (1969), *Sing: Hymnal for Youth Adults* (1970) and *Celebrate* (Sunday bulletin supplement with weekly circulation of 500,000; 1974-present). He is a former president of the Philadelphia Chapter of The Hymn Society of America and is currently secretary of its executive committee. Address: Division For Parish Services, Lutheran Church in America, 2900 Queen Lane, Philadelphia, PA 19129.



C. R. (Sam) Young

Carlton R. (Sam) Young was born April 25, 1926 at Hamilton, Ohio. He is a college teacher, composer, editor and former minister of music. He studied at the University of Cincinnati (B.S. in M.Ed.), Boston School of Theology (B.S.T., church music major) and Union Theological Seminary. Ohio Northern University has conferred on him the honorary Doctor of Music degree. From 1959-64 he was Director of Music Publications, Abingdon Press, The Methodist Publishing House, Nashville, Tennessee, where he began the program of music publishing and distribution. He was editor of *The Methodist Hymnal* (1966) and co-author of *Companion to the Hymnal* (1970). A member of the Northeast Ohio Conference of The United Methodist Church, he served as minister of music of Methodist churches at Youngstown and Cleveland Heights. Formerly he was a member of the faculty of Perkins School of Theology and the School of the Arts, Southern Methodist University, Dallas, Texas. He is now a faculty member of Scarritt College for Christian Workers, Nashville. He has 100 compositions in print, including *Songbook for Saints and Sinners* (1971) and *Genesis* (1973) and *Exodus* (1976), songbooks. He received the ASCAP Composers Award for the years 1970 and 1975. Address: Scarritt College for Christian Workers, Nashville, TN 37203.

The Hymn Society of Great Britain and Ireland

Members of The Hymn Society of America are invited to become members of the Hymn Society of Great Britain and Ireland. The British organization publishes a *Bulletin* for all members. American members who plan a summer trip to Europe would do well to include the annual two-day Conference of the Hymn Society of Great Britain and Ireland, a meeting normally taking place in July. Annual dues of \$5.00 are payable through The Hymn Society of America Headquarters. Make checks to: The Hymn Society of America.

Reactions to "The State of Catholic Hymnody"

(The following letters were selected from those sent in response to Omer Westendorf's provocative article in our April issue, "The State of Catholic Hymnody.")

Dear Editor:

Omer Westendorf's excellent article on "The State of Catholic Hymnody" describes the major problems that currently beset hymn singing in most Catholic parishes. Perhaps a few of his points need further clarification.

He begins by stating that the Roman Catholic Church is "recuperating from a 400 year old liturgy sung exclusively in Latin . . ." It would be more accurate to say that Catholics are recuperating from a too-speedy suppression of that 400 year old liturgy.¹ Influential "liturgists" worked quickly to destroy all traces of the past, but were slow to replace it with anything better. Pedestrian vernacular translations and a totally misdirected, disorganized effort to introduce congregational singing at Mass were but a few of the results of such gross insensitivity and lack of foresight.

It is unfortunate that the congregational singing in most Roman Catholic parishes in the U.S. is currently limited to the singing of a very limited repertoire of "voluntary songs for the Entrance, Offertory (Preparation of the altar), Communion, and Recessional (the so-called "four hymn Mass"). As Mr. Westendorf points out, the singing of the simple responses, acclamations, Amens, the Lord's Prayer, the Ordinary, etc. should have top priority.

Mr. Westendorf made a small error when giving the name of one of the organizations responsible for translating the revised Latin liturgical books.² It is the "International Committee on English in the Liturgy" (or ICEL), *not* "International Committee on the English Liturgy". (It is the *Roman* Liturgy that ICEL has translated.)

Mr. Westendorf states that the Catholic Church "has no official governing or regulating body to control what is published or what is sung in the parishes." In fact, the Vatican stipulated that the texts of any "unofficial" songs used (i.e. "Voluntary songs") must be approved by the national conference of bishops. Unfortunately, the National Conference of Catholic Bishops in the U.S. adopted an "anything goes" policy, so long as these songs accord with certain rather vague criteria.³

In his conclusion Mr. Westendorf summarized the problem as being caused by disposable hymns and disposable scriptures. I would like to suggest that "disposable liturgy" perhaps better describes the real root of the problem.

Since Mr. Westendorf decries the competition that exists among the various Catholic publishers, and since his own fine hymns are only accessible to parishes that subscribe to Paluch (World Library) "missalettes," perhaps he should consider writing some hymns for a "non-Catholic" publisher or even for our own Hymn Society of America.

Sincerely,
 Christopher Schaefer
 Director of Music
 St. Mary's Church
 Windsor Locks, Connecticut

FOOTNOTES

¹It is the use of the old 1570 Order of Mass ("Tridentine Rite") that is forbidden, not Latin. Latin remains the official — albeit no longer the exclusive — language of the Roman Rite.

²The principal books for the Mass are the 1970 *Missale Romanum* (Roman Missal; the 1974 ICEL translation is entitled "Sacramentary") and the 1970 *Lectionarium* (Lectionary). The Latin editions are published by Vatican Polyglot Press; Libreria Editrice Vaticana; Citta del Vaticano, Rome, Italy 00120, and the ICEL translations are published by various firms, including Catholic Book Publishing Co., 257 W. 17th St., New York, N.Y. 10011.

³See the General Instruction of the Roman Missal, Nos. 26, 36, 50, 56, and the corresponding sections in the Appendix to the General Instruction for Diocese of the U.S.A. (contained in the "Sacramentary").

Dear Editor:

The article was indeed the voice of Truth crying in the wilderness amongst the din of Greed, Materiality, and Mediocrity.

As organist in a Catholic Church I can add my voice of frustration at "The Fall" of music from her rightful elevated state. The priests are decked out in beautiful robes, the stained glass windows show forth the glory of God, and the congregation raises its rusty voice in non-songs as the organist tries to chord a one-line tune handed to her just before the service for a "special event." How can these things be! Should the priests be dressed in rags and the glorious windows draped in gray to conform to the state of Music's disarray? Should we sin that Grace may abound? Nay, rather let the seminaries teach of the healing, transforming power of Music surrounding and permeating the liturgical service. Also let there be a treasury of songs compiled in hymnal form, comprising inspired music from all ages and styles, and let the congregations learn to sing!

Henceforth let no monies go forth on royalties for Bible verses and set hymn tunes that are under "public domain". Rather, discourage altered "arrangements" and use said monies to purchase organs worthy of Music's name.

Lift up your standards, O Catholic Church
And be ye lifted up, ye everlasting voices,
And the King of Glory shall come in!

Very sincerely,
Martha D. Peterson
Santa Rosa, California

Dear Editor:

Since Omer Westendorf's article, "The State of Catholic Hymnody," tends to indict the publishing industry for certain practices relative to the publishing of hymns for use in the Roman Catholic liturgy, the reader should know that Mr. Westendorf was the founder, owner, publisher and editor of one such very prominent firm for many years and perhaps writes in reaction to the widely reported unpleasant circumstances surrounding his severance from that firm. It should also be noted that during the years when he was in full control, his firm published and promoted a missalette of the type he severely criticizes, in addition to its other publishing ventures which did include a hymnal. That, however, is merely to enable the reader to gain perspective, and I would in no way want it to infer that I disagree with his rather wholesale dismissal of the missalette as a worthwhile participation aid for the congregation's use in Sunday worship.

I, incidentally, am the editor of another church music publishing house, which — although independently owned and somewhat diversified — caters largely to the Catholic market, and is — it's safe to say — usually among the first to be named when listing "Catholic" publishers. Although we have always felt that we were capable of producing a competitive missalette, we have consistently declined to do so for all of the reasons outlined by Mr. Westendorf and the prime reason that we believe the idiom to be inherently detrimental to the development of a tradition of active sung congregational participation in worship. We have chosen, rather, to channel our efforts into hymnal publishing, with the response to some earlier efforts having ultimately led to the publication in 1975 of *Worship II* (cf *The Hymn*, Jan. 1977, pp. 33-34). The significance of *Worship II* in light of Omer Westendorf's apparent conclusions that missalettes are here to stay, and hymnal publishing is a noble but somewhat fiscally irresponsible enterprise, is that this new hymnal is less than two years has already been adopted by thirteen cathedral parishes, almost 100 seminaries and religious houses, and several hundred parishes, with 70% of the sales occurring in the last 10 months indicating a steady growth since its publication. The "pitifully weak" terms used to describe the health of R.C. hymnals can hardly be applied here.

Mr. Westendorf further contends that publishers are each in the business of packaging and repackaging their own copyrights in various publications designed to compete with the copyrighted hymn collections of other publishers. Again, I am happy to report an exception in *Worship II* with approximately 50% of its contents licensed from copyright owners other than this publisher, and another substantial amount of material selected from the vast repertoire in the public domain. And, incidentally, another exception is raised against one more of the article's charges by my reporting that this publisher's copyrights are regularly licensed to other houses for use in their publications.

Putting those publishing matters aside, there is an overriding concern which surfaces in Omer Westendorf's article. In 1977 it is provincial, uninformed and inaccurate to speak in terms of "Catholic" hymnody and "Protestant" hymnody. There may well be need for such distinctions when dealing with historical surveys, but then let's leave that to the historians. When concerning ourselves with the contemporary use of music in worship, and the inclusion of hymns in our hymnbooks, I suggest that we [American Catholics] take on a more cosmopolitan outlook and seriously consider the entire breadth of "Christian" hymnody as our total resource. The editors of *Worship II* chose to include nearly two-thirds of the list of 150 hymns prepared by the Consultation on Ecumenical Hymnody and that book's growing acceptance clearly states a case for broadening our perspectives.

Sincerely,
Robert J. Batastini
Vice President and General Editor
G.I.A. Publications, Inc., Chicago

An attractive new colorful flyer inviting persons to membership in the Hymn Society has recently been printed and is available for use in recruiting new members. Multiple copies of the new flyer may be obtained free of charge from W. Thomas Smith, Executive Director, The Hymn Society of America, National Headquarters, Wittenberg University, Springfield, Ohio 45501.

How many persons will you enlist as new Hymn Society members between now and the 1978 Convocation?

Do the public, university and church libraries in your area subscribe to *The Hymn*? If not, why not present them with a year's subscription to further the work of The Hymn Society of America in your community?

Meet this Issue's Hymn Writers



Charlotte H. Comisky

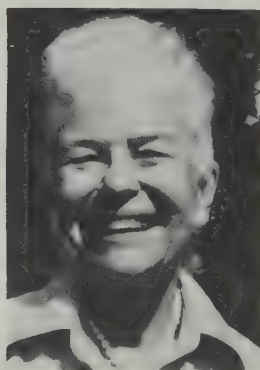


H. Glen Lanier



Photo by Fabian Bachrach

Richard R. Uhl



Frances E. Weir

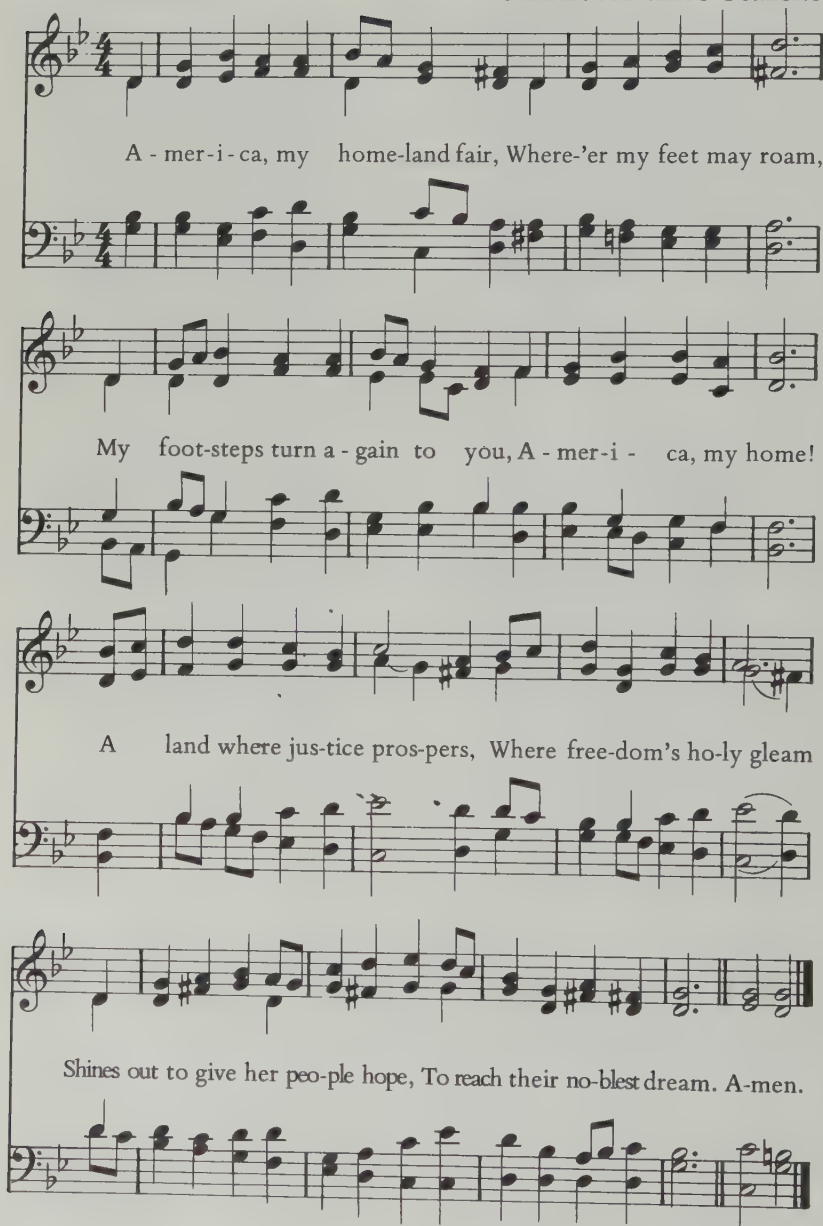
Charlotte Hays (Mrs. Robert D.) Comisky, composer of "*America, My Homeland Fair*," was born October 4, 1944 at Summit, New Jersey. A Presbyterian, she studied at Westminster Choir College (B.M.), serving as organist at several area churches. During her composition class with David Stanley York at Westminster she composed a tune to "All people that on earth do dwell" which was published in the October 1967 issue of *The Hymn*. For four years she was organist at Colesville United Presbyterian Church, Colesville, Maryland. Since 1975 she has been organist for the Protestant services at McGuire Air Force Base. She is a private piano and organ teacher. Address: P.O. Box 296, Cookstown, NJ 08511.

H. Glen Lanier, author of "America my homeland fair," was born December 12, 1925 at Welcome, North Carolina. A United Methodist minister, he studied at High Point College (A.B.), Duke Divinity School (M.Div.) and Yale Divinity School of Continuing Education. He recently moved from serving as a pastor in Wilksboro to Statesville, North Carolina. He collects hymnals as a hobby. He is a prolific poet, having written over 1,000 poems and two books of published poetry: *The Seasons of Life* (1960) and *Three Dozen Poems for Christians* (1967). "America, my homeland fair" is one of three of his Bicentennial Hymns which were chosen in that competition. He has had a total of 16 hymn texts published by the Hymn Society. Address: 615 Glendale Drive, Statesville, NC 28677.

Richard Rathvon Uhl, composer of the tune "Pelham" ("O, we who love our land"), which is named after his town of Pelham Manor, New York, was born September 7, 1918 at Kingston, Pennsylvania. He received a B.A. in Music from Princeton University. From 1939 to 1955 he was a radio and television producer and from 1955 to 1975, a writer and creative director. He retired as Executive Vice-President, Director of Creative Services of the international advertising agency S S C & B, Inc., New York City, at the end of 1975 to concentrate on music. In his new career as a composer/author he is currently studying at the Julliard School in New York. He has been a member of ASCAP since 1952. He has composed various songs, including "Everybody Every Pay Day," the official song of the U.S. Treasury Second War Loan Campaign (1943). He is an elder of the Huguenot Memorial Church (Presbyterian), Pelham Manor, for which he composed a *Te Deum* celebrating the church's 100th anniversary in 1976. He reports that he has an interest in the joy of worship through music, particularly with the participation of the whole congregation, and that this interest has been fired by his having being introduced in 1975 to the Hymn Society and its aims and goals for the future. Address: 991 Highland Avenue, Pelham Manor, NY 10803.

Frances E. (Mrs. Osby L.) Weir, author of "O, we who love our Land," was born October 24, 1912 in Bervyn, Illinois, a suburb of Chicago. For many years she has belonged to Baptist or Christian churches. She relates that for over 41 years she has been a wonderfully happy and contented homemaker, wife and mother. She has written much poetry as a hobby; especially Japanese haiku (three-line, fifteen-syllable poem silhouettes) on many subjects. Mrs. Jean Garriotte, a member of the Hymn Society, persuaded Mrs. Weir to write an ecology hymn for that competition. This hymn, her first ("God, who gave us all this beauty"), was published in the July 1973 issue of *The Hymn*. Address: 3604 Saul Road, Rock Creek Hills, Kensington, MD 20795.

H. GLEN LANIER

AMERICA, MY HOMELAND FAIR
CHARLOTTE HAYS COMISKY

A - mer-i - ca, my home-land fair, Where-'er my feet may roam,

My foot-steps turn a - gain to you, A - mer-i - ca, my home!

A land where jus-tice pros-pers, Where free-dom's ho-ly gleam

Shines out to give her peo-ple hope, To reach their no-blest dream. A-men.

FRANCES E. WEIR

PELHAM
RICHARD UHL

1. O, we__ who__ love our land And

sing_ of__ her in praise, Lift up our pray'rs to

you, O__ God, to__ bless her all__ her__ days. A - men.

The musical score is written in 4/4 time with a key signature of one flat (B-flat). It consists of a treble staff and a bass staff. The melody is primarily in the treble staff, with the bass staff providing harmonic support. The lyrics are placed below the treble staff. The score includes a first ending bracket for the first line of music. The final measure of the piece is a double bar line followed by a repeat sign.

HYMNIC NEWS

President Carter's Favorite Hymn

Although *The Hymn* had hoped to be the first to announce the President's favorite hymn, the TV networks beat us to it! John Newton's "Amazing grace, how sweet the sound" is not only President Carter's favorite hymn; it is probably *the* favorite of the older hymns among Baptists (both blacks and whites) of the Deep South. While its words were written by an Anglican minister, this hymn's most widely used tune originated in the shape-note tradition of the Pre-Civil War South, being first published in 1831 in *Virginia Harmony* (Winchester, VA) by James P. Carrell and David L. Clayton. "*Amazing Grace*" (also known by other tune names), in the typical American folk-hymn style, was circulated widely in the South through such shape-note tunebooks as Walker's *Southern Harmony* (Spartanburg, SC, 1835) and White's and King's *The Sacred Harp* (Hamilton, GA, 1844).

In addition to its tune, America has added an often used final stanza to Newton's hymn:

*When we've been there ten thousand years,
Bright shining as the sun,
We've no less days to sing God's praise
Than when we first begun.*

This stanza, appearing in *The Baptist Songster* by R. Winchell (Wethersfield, CN, 1829) and numerous other nineteenth-century collections as a final stanza for the anonymous hymn, "Jerusalem, my happy home," was added to "Amazing grace" by E. O. Excell in his *Coronation Hymns* (Chicago, 1910) and was subsequently widely circulated among Southern Baptists by publisher Robert H. Coleman of Dallas.

Like "Morning has broken," "Amazing grace" is one of the few hymns to achieve international status as a hit song. Long before its introduction to a wider public, however, Newton's hymn of testimony has been a favorite of President Carter and many others who grew up in the South.

The Two Silver Jubilee Hymns

Erik Routley

Assiduous readers of the *New York Times* will have picked this up already, and others may also have heard that there's been a most heartening shindig in Britain — or was it in England? — about what the Poet Laureate and the Master of the Queen's Musick between them dreamed up in celebration of the Jubilee of the present Queen's Accession. Laureates and Masters are hired to do just this (hired, we have to add, for something now much less valuable than peanuts). The Poet Laureate must turn in some celebratory lines about whatever happens to Royalty, if in these days anything agreeable ever does. And one supposes that if it's singable the Master must set it to musick. The Laureate at the moment is John Betjeman, most amiable of English versifiers and certainly a popular choice, and the Master is none other than Malcolm Williamson (who made history in being the first Master to be as much as forty years younger than his predecessor). The Laureate turned in his verses which were exactly what were required by any who still live in 1865 and sing mildly sentimental drawing room ballads. Such people, however, turn out to be a minority interest in 1977, and I am afraid that a lot of people thought the poem risible. Some were stuffy enough to think it less than reverent. Most thought it trivial. It was. The Master set it to entirely suitable musick.

The *New York Times* joined in the guffaws with as near to guffaws as the *New York Times* can manage. There it stood, or sagged, until that other laureate, and really we now have to call him the uncrowned laureate of British hymnody, Fred Pratt Green, lifted up his voice and prophesied. I think I wrote recently that FPG always is on top of his form when he writes to order or under pressure. He was, I think, asked to write a celebratory hymn for local use, and like a sensible man he was in touch with John Wilson whose advice one should always take about tunes. Now it happens that a former Master of the Q.M., Sir Walford Davies (1869-1941) wrote an excellent tune about 1915 (arguably his best) for a song which in Britain is affectionately thought of as an Advent hymn and which many people enjoy but which actually is not very often sung. Possibly some readers of *The Hymn* may know the words, beginning "Mine eyes have seen the glory." They certainly won't have heard the tune elsewhere than in Britain. Wilson suggested that tune, and FPG came up with a four-stanza hymn to fit it.

To make a long story short, it was the FPG verses that the Archbishops authorized for use in an ecumenical service-order for June 5th, the celebration Sunday, offered to all the churches. It is there, I believe, as an alternative to something else: but it is there. What

is more, people in the U.S.A. have already been asking about it because it is a hymn which with scarcely any alternation could be sung here or anywhere, and one only wishes that it had been available for our use in 1976. (I did advise one group of people to get FPG to write one for 1976. They knew better. But what they might have got!) Almost certainly a slightly revised version of the FPG hymn for U.S.A. use will be made available soon. Where would democracy be without a Nonconformist Church?

Well, that was the story. A laurel for FPG and, most of us think, a cabbage for the normally admirable Betjeman. Well anyhow, Betjeman maybe on a Thursday night for fun, but FPG if the nation happens to be at prayer.

(The controversial "Jubilee Hymn" of Betjeman and Williamson is published by Josef Weinberger Ltd., 10-16 Rathbone Street, London, England, W1P 2BJ; and Pratt Green's "A Hymn for the Nation" is published by The Royal School of Church Music, Addington Place, Croydon, England, CR9 5AD.)

Hymnists Recognized by Historic Markers

Among the 200 historic music landmarks announced in 1976 by the National Music Council (NMC) are a number recognizing American composers represented in hymnals. This tribute to the American musical heritage is part of the Bicentennial Parade of American Music, a 20-month project sponsored by the 1,500,000-member NMC and supported by a grant from Exxon. The 200 landmarks were selected from 400 plaque nominations received by NMC's Selection Committee from screening groups within each state. Eligibility requirements were that individual recipients must no longer be living, those selected must have been prominent contributors to our musical heritage and buildings must be the site of significant developments in American music. Hymnists recognized by bronze plaques are listed alphabetically by states below.

Connecticut: Andrew Law, composer, author, minister (St. Bridget's Church, Cheshire); Daniel Read, composer of sacred music (New Haven); Horatio Parker, organist, teacher, composer (New Haven).

Georgia: Lowell Mason, composer and "Father of Public School Music" (Civic Center, Savannah); Sidney Lanier, poet and musician (Macon).

Illinois: Peter Christian Lutkin, Dean of School of Music, Northwestern University (Evanston); John W. Work, composer (Chicago).
Kentucky: The Big Singing, "Oldest indigenous musical tradition in the U.S." (Benton Courthouse, Benton).

Maine: William Batchelder Bradbury, music editor, compiler and composer of hymns (Town Hall, York). *Massachusetts:* Lowell Mason, composer and first superintendent of music in the Boston public schools (Boston); outstanding 18th century Massachusetts composers (Old State House, Boston). *Michigan:* Leo Sowerby, composer and organist (New Arts Building (Municipal Building temporarily), Grand Rapids).

New Jersey: James Lyon, minister and writer of hymns (Princeton University). *New York:* Thomas Hastings, composer and writer of hymns (Clinton). *North Carolina:* Moravian Music Foundation (Winston-Salem).

Pennsylvania: Conrad Beissel, composer of hymns and anthems (Museum in Ephrata, Harrisburg); distinguished Philadelphia composers (Philadelphia); Harry T. Burleigh, singer and composer (Methodist Church, Erie).

Rhode Island: Eben Tourjée, exponent of public music education, founder of New England Conservatory (Old Town Hall Museum, Warwick); Oliver Shaw, blind American singer, composer and organist (Providence).

South Carolina: William ("Singing Billy") Walker, author of *Southern Harmony* (Union); The Charleston Hymn Book, 1737 (United Methodist Church, Charleston). *Tennessee:* John W. Work, composer and director of Fisk Jubilee Singers (Tullahoma). *Wisconsin:* Thomas Commuch, first American Indian composer of hymn tunes (Menomonee).

(Editor's comment: Anyone knowledgeable in the music of American hymnody realizes that there are significant gaps in this list. Additionally, how about plaques recognizing significant American writers of hymn texts? Perhaps the Hymn Society can help to extend what this project has accomplished and bring about a fuller recognition of our rich heritage of American hymnody.)

Diehl Collection Given to University of Texas

During the compilation of her valuable reference work, *Hymns and Tunes: An Index* (Scarecrow Press, 1966), Katherine S. Diehl indexed 78 hymnals in use in the English-speaking world. She has donated 77 of these 78 hymnals to the Humanities Research Center Library, University of Texas at Austin. The only title lacking is the *Yattendon Hymnal*, which she had borrowed for the indexing project. The Humanities Research Center librarians are trying to secure a copy of this hymnal to make this group complete.

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REVIEWS

Paul Gerhardt as a Hymn Writer and His Influence on English Hymnody by Theodore Brown Hewitt. 175 p. No. 99-1235, \$5.95

Be Glad and Sing, Ten Choral Settings of Hymns by Paul Gerhardt edited by Paul Thomas. No. 97-5375, \$1.50

New Organ Accompaniments for Selected Hymns of Paul Gerhardt Score, No. 97-5369, \$5.50. Instrumental Parts (Descants) for C and B flat instruments, No. 97-5370, \$4.50.

My Maker's Praises, A Hymn Festival Using Hymns by Paul Gerhardt prepared by Alton Wedel. No. 97-5409 Leader's Edition, \$1.40; No. 97-5408 Congregational Folder, Single copy \$.37, \$33 per 100.

All 1976 softbound publications of Concordia Publishing House, 3558 South Jefferson Ave., St. Louis, MO 53118.

In one sense this is a Paul Gerhardt age. It is an age searching for balance. Having passed through a period of extremes and "experience," we now seek a time for reflection. Paul Gerhardt becomes our poet, not so much by virtue of his anniversary (1976 — the 300th anniversary of his death), but rather through the kinship we feel to him and his hymnic legacy.

In society at large we've just passed through a divisive war, and have been subject to the inconsistency of politics. We need to rediscover roots which will give our public morality direction. Gerhardt endured the great tragedy of the Thirty Years' War and the whim of Prussian politics, yet through it he maintained his vision of the Creator's lordship and purpose. In the church we've passed

through a period of confessional renewal. We've clarified our heritage and struggled toward a creative approach to orthodoxy. Our hymns have regained the objectivity of "we"—the corporate church. But the 70s bring us to a new pietism where we meet the cry for simplicity, personalness, and intimacy. Gerhardt lived at the beginning of the age of Pietism, and brought his strong confessionalism to bear on the age's needs. He could write an "I" hymn that was at the same time simple yet literary, personal yet confessional. Gerhardt's influence on English hymnody is as well deserved today as it was a century ago.

A number of recent publications have been produced in recognition of the Gerhardt tercentenary. Among them are the Concordia Publishing House offerings *Paul Gerhardt as a Hymn Writer and his Influence on English Hymnody*, a reprint of a Ph.D. dissertation by Theodore Brown Hewitt; *Be Glad and Sing*, a collection of choral settings using Gerhardt texts; *New Organ Accompaniments for Selected Hymns of Paul Gerhardt*; and *My Maker's Praise*, a festival hymn service.

The Hewitt volume is a reprint of the original Yale University Press edition (1918). While much has happened to increase scholarship in the fields of hymnology and musicology since 1918, this volume remains a valuable one. While very little is known about Gerhardt's life, Hewitt presents in the first chapter a brief biography and chronological table of important events.

In succeeding chapters the author relates the development of German hymnody, the theological

and literary strains which impressed Gerhardt, and Gerhardt's own legacy to 18th and 19th century English hymnody. Of particular interest historically is the effect that Gerhardt's Wittenberg professors had upon his work, and the professional relationship established between Gerhardt and the organists of the Berlin Nikolai Church, Johann Crüger and Georg Ebeling. In acknowledging the progression of thought from Luther to Gerhardt, Hewitt remarks that Gerhardt "possessed a firm conviction of the objective truth of the Christian doctrine of salvation and also a genuine sentiment for all that is purely human. Gerhardt's whole tone and style of thought belong to the confessional school, but the distinct individuality and expression of personal sentiment which are impressed on his poems already point to the devotional school."

It is in the attempt at translation into English that the problems arise. The author presents a history of such efforts, and then gives the bulk of the volume (Part II) over to a comparison of various translations for some 84 hymns. While much of Part II would be of little interest to the average parish musician, Hewitt's lengthy studies of such familiar hymns as "O Sacred Head, now wounded," "Lord, how shall I receive Thee," and "The duteous day now closeth" are interesting and full of insight. Such a study is not without humor. I would will the English version of "The duteous day" from a 1754 Moravian hymnal to Gracia Grindal for some future article on the history of doggerel in English hymnody. The extensive indexes cover such items as use of alliteration, repetition, and assonance, among others.

My only request in the publishing of this volume would have been to provide English translations of German and Latin phrases appearing in the body of the text (Part I). While not necessary for a dissertation they would be helpful for more general readership.

The collection *Be Glad and Sing* is a very welcome addition to any choral library. Of particular value in this collection are the excellent six-part settings by Gerhardt's two cantors in Berlin, Johann Crüger and Georg Ebeling. The Crüger-Ebeling settings are similar in composition. The composers have made simple homophonic SATB settings, giving them variety by adding two descending treble instrumental parts. These parts for violin, recorder, flute, or trumpet are within the playing ability of good high school age musicians, thus making the settings quite useful. The settings demand little learning time, yet the elegant ensemble effect gives a sense of artistry which suits the Gerhardt texts without detracting. This collection joins the previously published works of Crüger, *Three Advent Chorales* (one with a text by Gerhardt) from Concordia, already well received.

The collection *New Organ Accompaniments for Selected Hymns of Paul Gerhardt* has, on the surface, a more limited usage. While 21 of Gerhardt's hymns are included in *The Lutheran Hymnal* (Missouri Synod), far fewer are found in most other denominational hymnals. Only eight appear in the *Service Book and Hymnal* (LCA, ALC), five in *The Methodist Hymnal* and five in *The Worship Book* (Presbyterian). While such tunes as *Valet will ich dir geben* (St. Theodolph), *Herzlich tut mich* (Passion Chorale), and *Quem pastores* are common prop-

erty, most of the tunes would be unfamiliar outside the Missouri Synod (and where they are vaguely known elsewhere, alternate harmonizations would be out of place). There is another usage for these excellent settings, however. Since several of the settings include a descanting instrument (all again within the ability of good high school players) they could easily be used as little concertos or preludes. Paul Bunjes' brief setting of "All My Heart This Night Rejoices" would work particularly well in this manner. Likewise these little pieces work well as short chorale anthems, giving the choir the melody and text, the variety being in the instrumental parts. Twelve composers, most of whom are regularly featured in Concordia publications, do an equally craftsmanlike job.

My Maker's Praise is a freely arranged hymn service, built around the texts of Gerhardt. The service intermixes hymns, canticles, and readings from scripture, historical and contemporary sources. Unlike many other examples in this genre, the order is well thought through, the forethought particularly noticeable in the selection of readings (the Augsburg Confession, Martin Fransson, and Alton Wedel among others). The service progresses using the church year as a unifying device, the Advent hymn "O Lord, How Shall I Meet Thee" leading eventually to the Pentecost hymn "You are, O Holy Spirit" and more general texts. The translation of the Pentecost text by Jaroslava Vajda is a particularly good illustration of the way that Gerhardt's simplicity and artistry can both be caught in contemporary English. The major fault of this service is that the congregational bulletin

does not contain any music. At least three of the hymns will be unfamiliar outside the Missouri Synod. A tune-text rendering of the hymns would have been helpful in making this service more usable. Perhaps such an edition could yet be made.

Larry Houff
First Lutheran Church
Springfield, Ohio

Hymnbooks at Wittenberg by Louis Voigt. 1975. Chantry Music Press, Springfield, OH 45501. \$4.25 (soft bound)

The preface to this little volume points out that Wittenberg University, like its Saxon namesake, has a long and distinguished history of both faculty and students to the body of church song, the University's several Libraries have become the repository of a large and constantly growing collection of hymnals.

An announcement that the Spring 1975 meeting of the Hymn Society of America would be held in Springfield gave impetus to a project long contemplated and already under way—that of issuing a catalog of all the hymnals in the libraries on the Wittenberg campus, in order that a wider use of this very fine collection might be stimulated. Under the supervision of Dr. Louis Voigt, Librarian of the Hamma School of Theology, the task was cheerfully entered upon and completed by a team of Seminary wives and students.

The result is a small volume containing 1084 items, organized under four main headings: German Liturgies and Hymnbooks; American Lutheran Liturgies and Hymnbooks; English Hymnbooks, Psalms and Tunebooks; and Hymnbooks

and Liturgies in Other Languages. As one would naturally suppose, close to half of the collection is made up of German and American Lutheran hymnals and liturgies. The meat of this collection consists of the number of 16th Century *Kirchenordnungen*, providing a rich source for study in this field, augmented by a wealth of supporting material in the Thomas Library. The majority of these items, along with others equally rare and fragile, are located in the Treasure Room of Thomas Library.

Various kinds of classification problems arise in a task such as this—problems involving such categories as texts, tunes, psalm and hymn combinations, prayer books with psalms and hymns, liturgies, and children's books. In each case, the problem was weighed and an attempt made to solve it in the light of the user's needs and convenience. In the process of classifying and cataloguing, each item was designated by its Library of Congress designation and checked against the *National Union Catalog of Pre-1956 Imprints* and the shelf list of the Union Theological Seminary Library. The Introduction points out that "in the process of these searches . . . some 5,000 slips were filed, containing notes on over 15,000 different volumes. . . . One is tempted to speculate on the possible bibliographic publications which might arise from such a growing data base."

Although the stated policy was to list only hymnals, and no works on hymnology, a few such items do appear here and there; notably in the list of Church of England hymnals, where we find Maurice Frosts' *Historical Companion to Hymns Ancient and Modern*, and Percy Dearmer's *Songs of Praise*

Discussed. One wonders if these crept in unawares, for they surely cannot be the only hymnal handbooks in the collection. This writer was intrigued by the omission, from the list of American Lutheran hymnals, of the 1941 edition of *The Lutheran Hymnal* (Concordia) and its companion, the *Handbook to the Lutheran Hymnal* by W. G. Polack (Concordia, 1942).

The Catalogue contains an Index for Persons, and also one for Places. The Index of Persons shows that much detailed work has been done, but the gremlins have apparently been busy also. Anyone who has attempted to make up an Index knows that it is grueling and laborious work, and mistakes are practically inevitable, but this reviewer several times had the feeling that this Index was hiding information behind closed doors, to which he had no key. The name of William J. Reynolds, who was editor of the *Baptist Hymnal* (1975) and author of the *Companion to Baptist Hymnal* (1976), appears in the Index and refers one to entry No. 303, which turns out to be a *Liturgy for the Use of the Evangelical Lutheran Church*, dated 1847! Neither of Dr. Reynold's books appear in the catalogue; however, he was a member of the committee which edited the *Baptist Hymnal* of 1956, which is entry No. 593 in the catalog. Erik Routley was treated in even worse fashion by being left out somewhere in limbo as item No. 1085 in a catalogue which had only 1084 entries! One must presume, since none of his books on Hymnology are listed, that his reference should have been to item No. 609, *Congregational Praise* (1962) where Dr. Routley acted as Secretary to the Editorial Committee.

However, this is nit-picking—

dwelling on a comedy of errors that can easily be corrected. The compiling of this catalogue was undertaken as a labor of love for the purpose of making a fine collection of hymnals more accessible to those who wish to use them in research and study, and we can only express our admiration and gratitude to Dr. Voigt and his helpers.

Edmond D. Keith
Atlanta, Georgia

Creative Hymn Singing by Alice Parker. 1976. 61 p. Hinshaw Music, P.O. Box 470, Chapel Hill, NC 27514. \$3.95 (soft bound)

This collection of twenty hymns could well serve as an introductory study to hymnody, containing as it does four examples each in chapters "Chants and Processionals," "Psalter Hymns," "Chorales," "Folk Hymns" and "Spirituals." Two of three pages of history and description are given at each chapter. Hymns are printed with text on the left-hand page and music on the right.

An unusual feature is the inclusion of performance possibilities for each hymn, usually varying by stanza, but occasionally more complicated. Musical alternatives also appear; hence, the little volume could be useful for Sunday School classes or other groups who want to do a bit of experimenting with hymn singing. An unfortunate typographical error occurs in one hymn tune title, printed in bold-face 12 point caps: ICH HAUTE [sic] TREULICH STILL.

Charles Huddleston Heaton
East Liberty Presbyterian Church
Pittsburgh, Pennsylvania

British Hymn Writers and Composers: A Check-List by Andrew Hayden and Robert Newton. The Hymn Society of Great Britain and Ireland, C/O Addington Palace, Croydon, England, CR9 5AD. \$5.00 (regular price), \$2.50 (price to HSGBI members only). (soft bound)

This is exactly the sort of thing one had thought nobody had the time to do any more; and it is certainly a gesture in a field in which nobody wants to buy substantial books any more. So it is a matter for rejoicing.

This book is simply a list of the names of all conceivable, and not a few inconceivable, British writers and tunesmiths in the field of hymnology with the dates and places of their births and deaths—dates almost always to the day. For many years these two men had been digging about in official records and parish registers, and they have come up with a far more complete and exact list than was ever available before. It goes right down to the death of Harold Darke in November 1976; and you can safely say that if occasionally there is a gap in the information neither these two nor anybody else knows the answer.

Lexicographers and editors will find this a great boon. How awkward it is when somebody died recently, you think, but you aren't sure. To whom do you write? Too recent to be in reference books, . . . and anyhow *are* they dead? Well, no more trouble of that sort, provided that from 1977 onwards you keep your own ears open. Newton and Hayden have done it for you.

The British Hymn Society has to abandon its high aim of re-editing *Julian*—understandably enough.

But this is a most valuable substitute for that. At least you have the *dates* and the *places*, and that's enough for most editors.

It was Newton, in case you didn't know, who put us all right years ago about the birth-dates of those two eminent Victorian ladies, Mrs. Alexander and Miss Winkworth, whom before about 1950 we were crediting with what they admitted to, not what was true, in the matter of their ages. From Hayden and Newton nothing is hid. Anybody who reads *The Hymn* will have to get this book, and we all congratulate the authors for achieving it and our sister Society for making it available.

Erik Routley
Westminster Choir College
Princeton, New Jersey

Break not the Circle. Hymns by Fred Kaan; music by Doreen Potter. 1975. Agape, a division of Hope Publishing Co., Carol Stream, IL 60187. \$1.50 (soft bound)

Fred Kaan is my friend and my brother. Oh, we've never met face to face, talked by telephone or even corresponded. But I know him well, for I have sung his hymns.

Break Not The Circle is a collection of twenty new hymns by Fred Kaan with music by Doreen Potter. Kaan's texts are the kind being sung by youth groups and persons concerned with church renewal. But more importantly they are the kind of texts which should be used in Christian churches everywhere and sung by all ages.

But let me tell you about these hymns by telling you about the man Fred Kaan. Fred Kaan is a theologian who believes that great

biblical truth can be taught simply. Every hymn in this collection is deeply rooted in the Scripture. Sometimes you feel you are reading a new modern translation of the Bible. Other times you are sure Fred Kaan understands the Bible so well his words have become the communication instrument to convey not only the words of the New Testament but also the spirit of heart and mind of the New Testament. Too many of our lyric writers for contemporary church music are satisfied with a text with feeling even if the words are not theologically sound. Fred Kaan's lyrics have all the warmth one could want yet are built on a sound theological foundation. Fred Kaan's lyrics make me ask the question, "Is it possible we teach more theology in our hymns than we do through the spoken word from the pulpit?"

Fred Kaan is a *communicator* who believes that the lyrics of a hymn should not only sing well but make sense. It's also obvious that Kaan is committed to being articulate in the here and now. Almost all of his words and phrases come from popular speech. Oh, occasionally he lapses into an archaic word such as "fetter, thwart or wastrel." But these are soon forgiven when one reads his *In The Beginning: God* and finds such creative lines as "But for the great between, unending, unbegun, the things that can't be seen" or "God of people, rich and dying, God in mansion, ghetto, slum"; from *God of Bible and tradition*. How exciting it must be to young people who discover his lyrics and discover that God, the church, and hymnody all relate to life today.

Fred Kaan is a *Christian educator* who believes that the lyrics of a hymn can teach Christian con-

cepts. Every hymn in this collection teaches about Christ, the Christian faith, and the Christian life. Kaan helps us find new words to praise. God . . . to pray . . . to build Christian community . . . to become not our brother's keeper but our brother's brother. Perhaps some evangelicals will fault him for having too little of what we call "evangelism." Yet if we read his lyrics well we find a clear statement of a *whole gospel* for a *whole person* in new words rather than in the theological language of Zion.

At other times he brings together the old and the new. Church historians can read the hymn *God of Bible and Tradition* and find a rephrasing of a prayer of St. Richard of Chichester, "Give me faith to see you clearly, love you dearly, follow nearly every day, all the way." Students today will sing those words and say, "Hey, that reminds me of *Godspell*."

Fred Kaan is an *artist* whose creative skills are still developing. And somehow I hope they will continue to grow, to change, to take on new forms of expression. Sitting down to analyze Kaan's lyrics you see that they have structure and form which fit familiar meters. But when you feel the rhythm of his lyrics you are aware they require a new type of tune that says the same things the words say.

The collection is obviously eclectic. Careful study of each individual hymn text leads you to believe each text is also eclectic. This further convinces me that Kaan has not settled into any rut or school of hymn writing. In "*The Wall Is Down*" you'll find a very straight forward use of the English language in a very clear state-

ment, "The wall is down, for Christ created a single people, ruled by peace." Earlier in that same text however, you'll find a sentence colored by inverted order, "The wall is down for Christ destroyed it; no longer strangers we are one." Personally I could wish for one kind of structure in each text . . . but for now I'll hold judgement.

Kaan's artistic text shapes lyrics and phrases out of words I have found difficult to sing. Words such as "enabling," "humor," "leisure" and "exploitation." In each instance where he uses these words which are hard for me to accept in a hymn I find a Christian concept never taught or seldom stated. Therefore, I find the text refreshing.

My only real complaint about Kaan's texts are his rhyme schemes. They are too obvious (afraid-aid, crowd-allowed, given-him, poor-sure); often forced (way-high, sun-man, soon-come, released-feast). Sometimes I feel concern for a word that rhymes negates the statement he is trying to make as in *I Can On God Implicitly Rely*, "though I may go through nights of dark despair and reach the very depth of thoughts that scare." I could wish that all his rhyme schemes had the freshness and creativity of "Lift high your heads and flourish like cedars rising up, like palm-trees drawing sap from streams that flow and nourish," from *How Wide Is Life For Living*. The use of a thesaurus and a couple of rhyming dictionaries would probably make Fred Kaan an even greater artist.

Fred Kaan is a *sensitive* person who feels the hurt of humanity and chooses the lyrics of his hymns to enlist you and me in a life of ministry in the world. "Christ is able to make us one, at his table he

sets the tone, teaching people to live to bless, love in word and in deed express," from *Let Us Tongues Employ* gives us a clue to his caring. *To Show By Touch and Word* expresses further this command for Christians to minister: "Let love from day to day be a yardstick, rule and norm, and let our lives portray your word in human form. Now come with us where we live." But most of all I find his sensitivity in *Committed to Christ* . . . for he expresses an unconditional love, love made vulnerable, Christian love:

*He calls us to serve him
At risks in the crowd,
to do what is right,
even when not allowed.*

Fred Kaan is a Christian who expresses his concern for the ills of the world but also enthusiastically states the joys of the life in Christ. Fred Kaan is my friend because he is a spontaneous Christian experiencing life and God and finding it all worthwhile and wanting others to share in both the life and the joy.

There are words and phrases which keep reoccurring in Fred Kaan's lyrics that I find no where else in contemporary church music: ". . . laughter, healing art" or "meanwhile I live and move and I am glad, enjoy this life and all its interweaving" or "and life becomes a time of feasting" or "To re-present your love to each" or "teach us to care for people, for all, not just for some," and from the hymn *Break Not The Circle*:

*Join then the movement of the
love that frees,
till people of whatever race or
nation
will truly be themselves, stand
on their feet,*

*see eye to eye with laughter and
elation.*

Fred Kaan is my friend and my brother. Through his eyes I have seen my world and its ills. Through his mind I have thought deeply about life, through his heart I have felt love for God and persons and through it all I've come to praise God, to rejoice in fellowship with fellow Christians and to thank God that I'm alive today and that I have met Fred Kaan.

Ed Seabough
Southern Baptist
Home Mission Board
Atlanta, Georgia

The Music of the Bay Psalm Book, 9th Edition (1698). By Richard G. Appel. 43 p. 1975. (I. S. A. M. Monographs: Number 5.) Institute for Studies in American Music, Brooklyn College of the City University of New York, Brooklyn, NY 11210. \$2.50 (soft bound)

Librarians are very anonymous people, and thus it comes about that this very modest pamphlet must serve as a monument to the late Richard G. Appel, chief of the music division of the Boston Public Library from 1922 to 1954, who died in Cambridge, Massachusetts on November 18, 1975, while this monograph was in production.

Appel's interest in the Bay Psalm Book and its music began some 25 years before his death and continued unabated as a study and a hobby for the rest of his life. Obviously, the four brief pages of "Commentary" which serve as introduction to this monograph represent only a tiny fraction of the information Appel amassed about his chief interest, and it is a great

pity that advancing age robbed the world of American scholarship of what could have been a definitive study of a most important well-spring of American music. But there is no turning back the wheels of time. Had Appel been less busy serving the needs of other scholars, his own *Nachlass* would have been much more considerable.

In addition to the discussion of the Bay Psalm Book in the commentary, which includes a literal transcription of the "admonition to the reader" in the first (1640) edition, the monograph contains facsimiles of the music in the tune supplement found in the ninth (1698) edition and the prefatory remarks found there, together with edited transcriptions in modern notation and Bay Psalm Book texts on facing pages, and a rather rudimentary bibliography of writings about the *Bay Psalm Book*.

What there is in the monograph is useful and accurate, if minimal information.

I would have hoped that Appel might have provided us with some sort of ground plan to the jungle of Bay Psalm Book editions which were published, not only on this side of the Atlantic, but also in England, Scotland and perhaps Ireland for nearly a century after the appearance of the ninth (1698) edition. No one has yet succeeded in penetrating that jungle, and the estimate of the number of extant editions varies from around 75 to more than 500. Furthermore, many of the late editions had completely different tune supplements, and their publication outside the boundaries of New England is strong evidence that, along with the Watts *Psalms and Hymns* and the Tate and Brady *New Version of the*

Psalms, the *Bay Psalm Book* was perhaps the most influential of all English metrical psalters.

At the very least, I had hoped that the publication history of the 13 tunes in the ninth (1698) edition would be traced—I can well recall discussing this very matter with Appel in the early 1960s when I was associated with the music division of the Library of Congress, and his promise that he was "digging into" the problem. But time is a hard taskmaster, and evidently Appel never did complete his dig.

A few words about Appel's life might be appropriate at this point. He was born on April 25, 1889, in Lancaster, Pa., and received his B.A. from Franklin and Marshall College in 1908. After attending Columbia University for a time, he switched allegiance and transferred to Harvard, receiving his M.A. from that institution in 1912. He studied organ with Frederick Wolle of Bach Bethlehem Festival fame, Wallace Goodrich of the New England Conservatory, and Karl Straube at St. Thomas's Church in Leipzig—Bach's old stamping ground. He served as organist at the Episcopal Theological School at Cambridge for many years, and finally turned to library work in 1922, helping to transform the Boston Public Library into one of the most important repositories of music and musical literature in the world. Throughout his active life, he composed choral and organ music and wrote and lectured about various aspects of music. His single book, *Musical Landmarks in Boston*, was published in 1924.

Irving Lowens
The Washington Star
 Washington, D.C.

The Hymnal edited by Carol M. Giesbrecht. 1973. The Baptist Federation of Canada. Order from: Baptist Convention of Ontario and Quebec Book Division, 217 St. George St., Toronto 180, Canada. \$5.00

This extensive yet quite compact hymn collection is the very first produced by Canadian Baptists for Canadian Baptists. Previous hymnals for Baptist use, the most recent being the *Hymnary* (1936), were adapted from non-Baptist sources. After nearly a decade of independent work by the various Provincial Convention committees, a Federation Hymnal Committee undertook the mammoth task of determining consensus and making the final compilation.

The result produced is gratifying. Despite the difficulties of creating a tool to serve varying situations from coast to coast—churches large, medium, and quite small, churches urban and rural—the committee has done a respectable job.

The general organization is striking and unusual. Rather than starting conventionally with the Trinity—Father, Son and Holy Spirit, the committee divided the book into three major portions: 1. "God speaks to us"; 2. "We respond to God"; and 3. "We speak to others." Thus, though Baptists are traditionally unstructured in liturgical matters, the theology of worship implied by these divisions is sound. 1. Worship can only begin with God and His Word to man; 2. Worship, from man's side, is essentially response to the Word; and 3. The verticle dimension of worship must be intact before the horizontal—"We speak to others" can be effected. The table of contents at the front reveals numerous sub-headings under these large divi-

sions which can be further refined in use by means of the well-ordered Topical Index in the back.

Because of the wide variety of background and tastes to be considered in this hymnal, the committee drew together a good selection from many cultural and historical traditions. So we not only find a large sampling of gospel songs, but many of the solid hymns coming from the Oxford Movement as well the 20th-century emphases of liberal theology. British influences both musical and theological are unmistakably strong. Moreover black spirituals (476, 504) and "pop" hymns (113, 213) are found alongside representative selections from churches of the Third World (124, 319, 497).

While the collection has relative depth in the classic traditions of the chorale, the metrical psalm and the works of the 18th-century giants, Watts and Wesley and their schools, it is also quite generous in its tasting of newly written material, there being no less than thirteen hymns from recent Hymn Society of America publications. In addition, there are other notable new expressions, such as Brian Wren's "I come with joy to meet my Lord" (225), Fred Kaan's "For the healing of the nations" (383) and John Ticehurst's "O God of towns and city squares" (394).

The editors seem a bit ambivalent on the question of congregational singing in harmony. According to the Introduction, part of the rationale for a full music edition was that many may sing in parts. Yet, in recognition of the general trend toward unison singing many of the hymns (more than 60) have been lowered in pitch to meet the "too high!" complaint. For certain hymns which in mood are bright

and celebrative, the lowering of pitch is highly questionable, as, for example, "*St. Theodulph*" in Bb for "All glory, laud and honor" (6) and "*Stuttgart*" in F for "O my soul, bless God the Father" (257).

The hymnal is well edited and generally free of error. One disturbing feature, however, is the lack of uniformity in type face. That two different sizes of print were used is in dramatic evidence when they are seen juxtaposed as on pages 130-131 and 255-256. Apparently a considerable number of plates from a pre-existing hymnal was used, though this is not explained, unless this is the "generous cooperation and assistance in the technical aspects of production" given by the publishers of *The Mennonite Hymnal* (Preface). There is another inconsistency in the placement of texts in relation to music. Quite often when more than four stanzas of text are used in a hymn, the fifth and sixth stanzas are added as poetry beneath the musical notation (179, 216, 257). On the other hand, there are numerous instances of six and even seven stanzas all placed between the treble and bass staves (243, 297, 315). This lack of uniformity in format is again quite apparent when two C.M. hymns, "O God, our help in ages past" (159) and "When all Thy mercies, O my God" (160), are to be found on facing pages.

Helpful footnotes concerning alternate tunes or the same tune in higher or lower keys are often supplied. But the use of two names for one and the same tune, as in the case of "*St. Marie*" (Misspelled? 479) and "*St. Michael's*" (119) would seem to be an error further complicated by the fact that the tune called "*St. Mich-*

ael" is also found twice (399, 580). Another instance of possible confusion is the listing of two entirely different tunes with the same name: "*St. Agnes*" (327, 369).

These are minor technical points that will not detract from the hymnal's very solid merits. Among these, in addition to those already mentioned, are the excellent descants from numerous sources given for nineteen of the hymns (all listed as part of the Metrical Index of Tunes); the indication of guitar chord accompaniment for many of the newer folk hymns; the "Worship Aids" section including calls to worship, offertory sentences, affirmations of faith, various kinds of prayers and benedictions in addition to the more usual Scripture readings; and the well-documented Index of Acknowledgements.

This hymnal, evidencing the painstaking labours of several dedicated individuals, is indeed a book "of great utility and beauty." It should not only serve well the churches for which it is primarily intended but be of help to those worship leaders of other communions whose hymnals may not be so broadly ecumenical or culturally diverse.

Hugh T. McElrath
Southern Baptist Theological
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Louisville, Kentucky

Fanny Crosby by Bernard Ruffin. 1976. A Pilgrim Press Book from United Church Press, 1505 Race Street, Philadelphia, PA 19102. 257 p. \$8.00

Fanny Crosby is no stranger to evangelical Christians, for her name appears frequently in the collec-

tions of hymns from which they sing. An examination of current hymnals reveals that the *Worship Hymnal* (Mennonite Brethren, 1971), contains twenty-seven of her hymns; *Worship in Song* (Nazarene, 1972), twenty one; *The Mennonite Hymnal* (1969), twelve; *Baptist Hymnal* (1975), twelve; *The Methodist Hymnal* (1966), ten; *The Covenant Hymnal* (1973), nine; and *The Hymnbook* (Presbyterian, 1955), five. "All the Way My Savior Leads Me," "Blessed Assurance, Jesus Is Mine," "I Am Thine, O Lord," and "Jesus, Keep Me Near the Cross" are found in all seven of these hymnals.

Credited with writing more than 9,000 hymn texts, the blind poetess ranks among the most notable of those related to the gospel song phenomenon of the late nineteenth century. Her songs are sung by evangelicals not only in the English-speaking world, but throughout the world, as her lyrics have been translated into many languages.

Fanny Crosby was an extraordinary woman, by any description, who maintained a vigorous life throughout her ninety-five years. Bernard Ruffin is the first to provide an intimate portrait with careful attention to the rich detail of her life and influence. His intensive research brings us, for the first time, the complete and remarkable story of this woman we have known only in a general way. Based on a careful study of her letters and papers, and on interviews with friends and acquaintances, the story is unfolded sympathetically and objectively. Ruffin's scholarship is evident in the careful validation of facts in footnotes and references.

Beginning in 1635 with Simon and Ann Crosby, who immigrated from England and settled near Bos-

ton, the story of Fanny Crosby begins. The history of her family; her living at birth at Southeast, Putnam County, New York; the fact that her mother and father were cousins (a not-unusual occurrence in the family clans of that time and place); her being blinded by a quack physician in the early months of her life; the difficulties of her early childhood; the struggles of her mother, Mercy, after she was widowed when Fanny was yet a baby; her schooling at the New York Institution for the Blind; her prodigious output of sacred poetry; her lifelong friendships with the great and near great in public life; and her vigorous activities in travel and speaking are dealt with in these pages.

Her phenomenal memory, which was so helpful in the writing of her hymn texts, was developed at an early age. By the time she was twelve, she knew by memory the Pentateuch, the four Gospels, Proverbs, Ruth, the Song of Solomon, and many of the Psalms. During her prolific hymn-writing years, her poems were usually composed in the evenings after she had retired to her room. She would complete the text and retain it in her mind through the night. The following morning she would dictate it to a friend, who would write the lines down for her.

For this careful study of the life and work of Fanny Crosby, we are grateful to Bernard Ruffin, pastor of the Gloria Dei Lutheran Church, Alexandria, Virginia, whose interest in the "Queen of Gospel Song" was first aroused when he was a student at Yale Divinity School.

William J. Reynolds
Baptist Sunday School Board
Nashville, Tennessee

Salmos e Hinos com Músicas Sacras compiled and edited by João G. da Rocha. 5th edition, 1975. Igreja Evangelica Fluminense, Rua Camerino, 102, Rio de Janeiro, R.J., Brazil. Approximately \$16.60 plus postage and handling.

For those who are interested in a study hymnal, *Salmos e Hinos com Músicas Sacras* (*Psalms and Hymns with Sacred Music*) is a must. This is the latest edition of Brazil's oldest evangelical hymnal and the official hymnal of the Brazilian Congregationalist Church. Being much more than a hymnal, it is also a source book with brief sections on the history of Brazilian evangelical hymnody, the history of the hymnal and the use of its metrical indexes.

In 1861 Robert and Sara Kally published a collection of 32 hymns and 18 psalms, *Salmos e Hinos para o uso daqueles que amam o Nosso Senhor Jesus Cristo* (*Psalms and Hymns for the Use of Those Who Love Our Lord Jesus Christ*). This hymnal was the forerunner of *Salmos e Hinos com Músicas Sacras*, which was first published in 1868 with 76 selections.

This new 5th edition of the Congregationalist hymnal has 1161 pages, 1052 of which contain hymns, the other 109 containing precious bits of useful information. Following the preface there are two pages giving the history of this hymnal, a page stating the reasons for the new edition, three pages explaining the guidelines used by the Revision Committee and a page of acknowledgements.

The 12 indexes are among the most complete this reviewer has found in any hymnal. The Topical Index has 15 divisions with 91 subdivisions. There is a Scripture Index with 702 Scripture references. The Tune Index is divided into

four parts: 1) the name of the tune used in its original language; 2) the name of the tune in its original language but whose authenticity could not be proved by the Hymnal Revision Committee; 3) hymn tune names as they appeared in former editions; 4) hymn tune names given to melodies that previously had no name (done in order to achieve uniformity). There is an 11-page Metrical Index and indexes for composers, arrangers, harmonizers and sources of melodies as well as an index of authors, translations and sources of texts.

One of the interesting indexes of this hymnal is the Index of First Lines of Hymns that were translated, adapted or served as an inspiration for new hymns. This index has 267 hymns with first lines in English, 22 in German, 14 in Latin, four in French, four in Spanish and one in Italian. As we use this index, for instance, we can verify that hymn 116 in the original was "Salve Festa dies tota vererabilis alvo" of Verantus Honorius Clementianus of the sixth and seventh centuries.

The other indexes in the hymnal are: Index of First Lines and Choruses of New Hymns in this Edition, Index of First Lines of Hymns in Previous Editions, Index of Hymns as Numbered in the Previous Edition and an Index of First Lines and Choruses for the Present Edition.

The Hymn Revision Committee, composed of the Rev. Jonathan Tomaz de Aquino, the Rev. Manoel Silveira Porto Filho, Professor Henriqueta Rose Fernandes Braga and Elders Nathaniel Biato and Remígio de Cerqueira Fernandes Braga, have not only provided a beautiful and useful hymnal for Brazilian Evangelicals; they have

also made a significant contribution for those wanting to study Brazilian evangelical hymnody.

Bill H. Ichter
Director, Church Music
Department
Brazilian Baptist Convention

The Golden Hymn Book

Compiled by R. W. Stringfield.
1975, 143 p. Lillenas Publishing
Company, P.O. Box 537, Kansas
City, MO 64141. \$3.50.

More and more we are thinking of the situations of our elderly and are standing willing and able to do all we can to help. Over 1100 texts were received recently by the Hymn Society of America, in co-operation with the American Association of Retired Teachers. This kind of response confirms that our elderly are willing and able to make worthy contributions to our society.

The Golden Hymn Book will immensely help the aging or those who need large print to make a contribution through music. The large print of texts and notes are

on pages 9 by 12 inches. People who have eye problems will treasure this hymnal. Mr. Stringfield has compiled this hymnal with the motto in mind, "Music to make the heart sing."

Many of the beloved hymns and gospel songs are included in the collection. There are five that are not normally included in such a collection: "I Will Praise Him"—Margaret J. Harris; "All for Jesus"—Mary D. James; "O to Be Like Thee" ("*Christlike*")—Thomas O. Chisholm; "Friendship with Jesus"—Arr. from Stephen Foster, Joe C. Ludgate; and "The Cleansing Wave" (*Knapp*)—Phoebe Palmer Knapp.

This book would make a great gift for that special person who in former days was a musician—great or small—but because of age and sight limitations is not able to continue. The preface tells the reader to "... keep on singing. For you were born to sing."

Posey L. Starkey
Second Baptist Church
Houston, Texas

Hymnic News

(Continued from page 153)

Benton's 94th Southern Harmony Singing

James Scholten

The 94th "Big Singing" of the *Southern Harmony*, sponsored by the Society for the Preservation of Southern Harmony singing, occurred on Sunday, May 22, 1977. This singing is the only *Southern Harmony* singing left in the United States; it has occurred in the Marshall County (Kentucky) Courthouse in Benton each fourth Sunday in May since 1884. Approximately seventy singers and one hundred listeners were present for the event. *Southern Harmony* singers use a 1966 reprint of the 1854 edition of this famous four-shape-note tunebook by William Walker; the current reprint has been edited and published by Glenn C. Wilcox, who reported a revival of interest in *Southern Harmony* singing during the past ten years.

A New Concept in Hymnals

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Many feel that the bulky "conventional" hymnal is part of an outmoded past: rigid and inflexible, unable to move in a mobile society or to reckon with the dictum, "If it's 'right' for today, it's already out-of-date." One would guess that the average congregation uses 100 hymns a year at most. Thus "conventional" hymnals with 500 or more hymns contain a large amount of purchased material which is not used. Effective hymnals do not need to be two inches thick.

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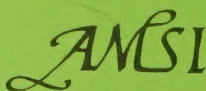
Code: HS-1 Size: 6½" x 9" Price: \$40.00 per 100, or 50¢ each

New Hymns - I. Contains 12 new hymns, by John Carter, Garry Cornell, Lois Jensen, David N. Johnson, Austin Lovelace, George Mathison, Leland Sateren, Robert Wetzler, and Dale Wood.

Code: HS-2 Size: 6½" x 9" Price: \$50.00 per 100, or 60¢ each

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The *Clamp-Back Binders* come in either black or maroon. They are high-quality, seemingly indestructible; should last for years with no need for replacement. Single binders are available on loan for examination, or for purchase at \$4.18 each. Order direct from AMSI. Quotes given for quantity orders on request.

The logo for AMSI, featuring the letters 'AMSI' in a large, stylized, cursive script font.

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